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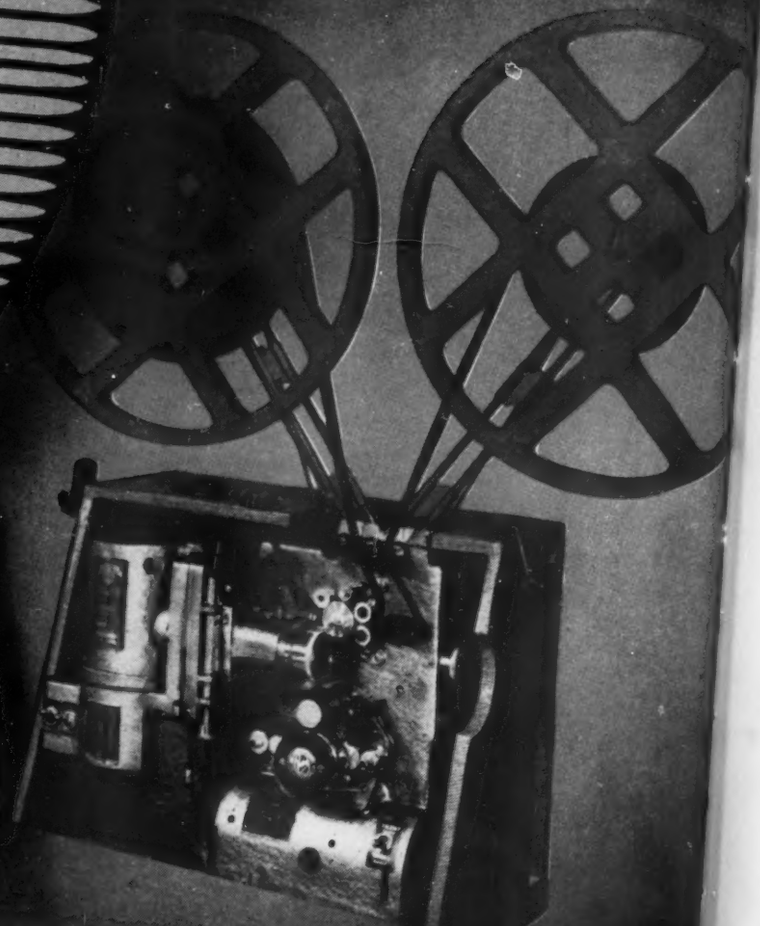

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The Stereoscope Goes To War

In the August 17 issue of "Life" there is a full-page picture of a second lieutenant looking through a stereoscopic device, and underneath is the following legend: "G-2 STUDENT GETS INFORMATION ABOUT THE ENEMY BY READING AERIAL PHOTOGRAPHS THROUGH AN ARMY STEREOSCOPIC DEVICE."

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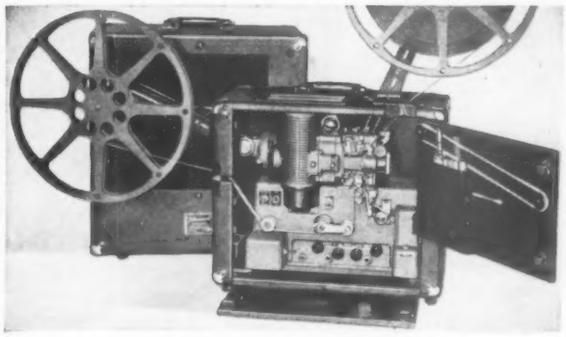

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ES 10

A County-Wide Audio-Visual Program Serves Both School and Community

How one county school system is getting maximum value from its visual equipment in meeting war-time educational needs.

GERALD ALEXANDER
Superintendent of Schools
Parke County, Indiana

THE value of audio-visual aids in education has long been widely recognized by those engaged in teaching and school administration. School people, on the whole, have been eager to make increased use of audio-visual helps, to the extent that the public has been able and willing to make them available. Furthermore, an increased awareness of their educational utility, on the part of the public, has had a steady and consistent growth for the past several years. But now recent defense preparations and the educational war effort have brought about a revolutionary increase in the use of at least one visual aid—the motion picture—in the training of our armed forces and civilian workers. It is altogether likely that the post-war period will bring, as one of the many changes in all phases of American life, a vastly increased use of the visual medium in practically all areas of the teaching process and in all subjects of the school curriculum.

Like most schools, those in Parke County had previously used, in varying degrees, the more common audio-visual aids—school trips, slides, graphs, charts, radio, motion pictures and recordings. The extent of such use, however, depended on the initiative and abilities of individual teachers and schools. For the purposes of this article, only the county-wide program is considered, and the aids discussed will be limited to the motion-picture and phonograph recordings.

The 18-School Circuit

During the past school year, Parke County schoolmen have operated what they believe to be a unique program for providing audio-visual aids to adult audiences and to 3500 grade and high school children in all of the County's eighteen school buildings, on a regular bi-weekly schedule throughout the school year. The eighteen schools participated in general "assembly type" programs of motion pictures during the day, twice each month, with night showings in each of the school communities offered once each month. Motion picture and recording equipment is rotated constantly, arriving at each school at appointed intervals, serving two schools daily—one in the morning, the second in the afternoon—the equipment remaining in the second school for community showing at night. Each two weeks the order is reversed, the "first" school becoming the "second" school and the "second" the "first", thus ensuring each community its night showing of films once each month. The communities thus see a full half of all the films shown in the schools. Transportation is handled by the schools themselves—each school going to the preceding school for its equipment and new program. To prevent any possibility of commercialization, no admission charge is permitted for any program.

A 16 mm sound projector was purchased jointly by the township trustees. Forty projectionists, students or teachers from all parts of the County, were trained to serve each two-day school. The eighteen schools were routed in such a way as to require minimum travel by each school in its transportation duties. Since the County Superintendent owned a recording machine, many amateur recordings of local panel discussions, addresses and educational interviews were made. Some of these, in a very limited way, were included in the transported equipment and included in programs to add variety, interest and some real value.

Bookings of material for the eighteen schools, two days each, obviously require a nine-day booking basis. Teacher committees select the films. Excellent use is made of the film-library services of Indiana University and able assistance has been given by Dr. L. C. Larson, the University's Consultant in audio-visual aids. The greatest educational assets in this plan,

Courtesy Julien Bryan

Tarascan Indian craft seen in a film on Mexico, released by the Office of Inter-American Affairs.

however, have been an alert, progressive County Board of Education and a staff of loyal, cooperative school Principals and Teachers. A combination of rental and "free" films constitute the programs in nine-day booking periods. The selecting committee is composed of school people ranging from First Grade teachers through the High School faculties.

In an effort to give a proper interpretation of this new venture to the schools and communities, the County Superintendent attended the first eighteen night sessions, appearing on the program to explain the details of organization and to emphasize that visual aids are tools of education, not merely "shows" for pupil entertainment. He also discussed the long-view possibilities for expansion and improvement.

The War Films

The war situation has brought a vastly increased importance to the work. This year the school authorities are cooperating with the County Council for Civilian Defense by booking war films, and the many recent productions of the Government departments, for evening use in each of the eighteen community showings. It is a rare opportunity for the schools to contribute mightily to the immense national effort toward mass education at top speed. The war films scheduled for showing on these programs include those released by the Office of War Information, Office of the Coordinator of Inter-American Affairs, and the British Library of Information. Even the modest accomplishments of a single county in one State is increasing the audience for these splendid films by many thousands. This can be multiplied thousands of times by similar cooperation from all the schools, and the ultimate results upon the morale of the nation and the winning of the war will be simply incalculable. The schools are in a key position to help the spread of this national educational effort in the midst of the great emergency. And the aftermath of such an effort will be an intensification of visual teaching through the peace years to follow, with results and values beyond all prediction.

Local Movie Filmed

In addition to the bi-weekly, county-wide circuit of educational films, an 80-minute motion picture was filmed in Parke County as a part of the public relations program. This movie, "A Year in Review" covered the period from August to April, and was limited to the county-wide educational program of the Parke County Schools. Commentary to the 2000 feet film was provided by the County Superintendent. One-third of the film was in technicolor—the remainder in black-and-white. Activities were filmed—persons in the picture were secondary and incidental.

The photography was done by Mr. Hervey Overpeck, a retired business man with amateur movies as his hobby. He provided the camera and donated his time and labor. The county superintendent provided transportation and directed the picture. The extra-curricular school funds provided the film which was purchased at wholesale prices.

The picture, computed as equivalent to 40 full days of actual visitation in schools, covered (1) seven

A Scene from "Air Communique," British film release.

group visiting-days for teachers with demonstration lessons in activity-teaching; (2) panels, and group discussions; (3) tuberculosis testing and immunization free to all pupils; (4) hot lunches; (5) custodian and bus-drivers schools; (6) school inspection; (7) Schoolmen's Club; (8) X-ray examinations for employees; (9) audiometric and visual testing of pupils; (10) educational movies in all eighteen schools; (11) seven academic contests; (12) character education (direct); (13) nursery schools; and (14) the 14th annual All-County Review—as well as the usual meetings and programs common to all counties and functioning every year.

"A Year In Review" has been shown three times. A county-wide audience of 1800 people saw the film at the Fourteenth Annual All County Review held last April. At the request of Indiana University, it was later shown to the Indiana County Superintendents attending a workshop course there. The last showing was in the Ritz Theatre at Rockville, for the public at large. This movie has proved to be one of the most valuable and impressive features of our Public Relations Program. During the coming year it will be booked on a two-weeks circuit, and hence will reach all of the eighteen schools in day sessions and the eighteen communities during the night programs.

Plans for Current School Year

It can readily be seen that while the Parke County program is county-wide, it nevertheless, is merely a start in the direction of a well-rounded audio-visual education program—which program would require at least (1) an evaluation of the films to be used and an appraisal of each particular teaching situation; (2) advance preparation by the teacher, who should have seen the film and determined the purposes for which it is to be used; (3) a preparation of the pupils as to the points in the film to be observed; and (4) a definite plan for follow-up, in study of questions provoked by the picture.

The use of recordings in Parke County also has

OEM Defense Photo

Inspection of tank parts in the Chrysler arsenal—from the government film on "Tanks".

been spasmodic, not sufficiently purposeful, limited largely to entertainment and public relations, and used altogether too infrequently for any noteworthy results.

Plans for the present school year include a continuation of last year's program, with some additional features. Briefly stated, the proposed program for 1942-43 is two-fold in that (1) free and rental films and recordings would be used in the schools and communities, and (2) amateur films and recordings will also be produced in Parke County for school and community use.

To expand the use of recordings on a county-wide basis, the trustees will be asked to provide a two-speed turn-table (33 and 78 revolutions per minute) for use in playing recordings through the motion picture amplifier. Regular recordings will then be circuited, and featured, as a part of each program, preceding the showing of educational films. No further additional equipment will be needed to institute the expanded program outlined below:

I. Use of Educational Films and Recordings
   - A. In all Schools (18)
     1. Teacher film-selection committee to select films correlated with big units of study at various levels by two-week periods.
     2. Recordings selected on above basis.
   - B. In all Communities (18)
     1. Free and Rental films and Recordings for recreation and current news.
     2. Cooperation with war effort: scheduling through Indiana University, all of the government films in civilian defense, war publicity and war promotion.

II. Amateur Production of Local Motion Picture and Local Recordings
   - A. An amateur motion picture, which will have teaching value as well as school publicity value, cooperatively filmed by the Parke County Schools (not to exceed 30-minutes in length).
   - B. Recordings made locally for each booking period. County-wide talent to be used in school improvement as well as in Public Relations Work.

Future Possibilities for Program

The possibilities for improvement beyond the proposed program for 1942-43 are almost limitless. A county-wide program for stimulating the increased use of all the many audio-visual education aids other than the motion picture and phonograph recordings might be well started. Practically all schools have radios, but little concerted study and planning for their most effective use has been made. Study-groups, in connection with regular institutes for teachers, could do much to improve use of all other visual aids, and they might capitalize on their own apperceptive mass of learning and better understanding, which should be an outgrowth of their motion-picture experiences in teaching.

Finally, there is certainly a field for greatly increased efficiency in the use of motion-pictures themselves through plans for multiple showings, for study in various subject fields, increased selectivity in type of films used, and greatly improved techniques for evaluation and follow-up procedures. In this writer's opinion, the surface has scarcely been scratched—certainly that is true of the Parke County program.

Stills from Office for Emergency Management films. Above: A skilled assembler—"Women in Defense" Below: Processing aluminum ore—"Aluminum."

A Museum school exhibit on "I Am an American."

The Museum Goes to the School*

Means and methods that make the Museum a living force in the schools of today.

MARGARET M. BRAYTON
Curator, Children's Museum
Detroit Public Schools

WE in museums think of our work with schools as visual education, a term of wide scope and many interpretations. In fact, the many interpretations of visual education remind me of a story about a nine-year old, named Sally. One day Sally came home from the Edison School with a report card showing all A's except one, which was a "C". Her mother, looking it over, exclaimed, "But Sally, you have a "C" in citizenship!" "Yes," said Sally, in a flat tone. "But Sally, what is citizenship?" "Oh mother, don't you know? That's pushing and talking in the halls!" Obviously, Sally's definition of an overworked term had restrictions.

Let me limit, then, my use of the term visual education as employed in this paper, to include those types of material which we associate with museums, namely three-dimensional objects and such pictures, charts, and maps as are used without equipment other than exhibition cases, bulletin boards, tables, and, infrequently, opaque projectors.

Let me add to that definition a corollary. We deal with exhibition techniques of light and shade, of form and color; with displays, collections, and exhibits; with a variety of material ranging from a doll to a dinosaur, in all the gradations of size and shape which our physical confines permit. We accession, we catalogue, we file; we sun, humidity, launder, clean, mend, repair; we explore, examine, collect, select, adapt, and adopt in unending succession, the thousand and one materials which comprise our particular stock-in-trade.

Museums began as the homes of the Muses. They continued as repositories of knowledge down the centuries of early civilization until in 300 B.C. at Alexandria, we find a museum which has as its modern counterpart, the university of today. After the eclipse of Egyptian cultural prestige, museums lost their identity as national institutions of knowledge and emerged as private collections of travellers and scientists. Through the ages, the museum has not only collected but also has disseminated knowledge. Cycles of history have rolled these educational functions over and over down to the twentieth century when once again the cloistered retreats of ponderous galleries have been invaded by public demand; airing, sunning, dusting have transformed physical and mental storehouses into centers of activity. A realistic, practical approach to education is evolving on this turn of the wheel.

Glance at the bibliography on education which the American Association of Museums issues every month. Current exhibits in the museums of wartime America include such titles as "The Gardener's Tool Kit"; "Camp Custer Exhibition"; "Models of Ventilation Systems for Blackouts"; "Sweetnin' Stuff, A story of Sugar and Its Sources"; "Wartime Housing"; "Australia, the Current Exhibit in the Living Map." "The Junior Museum as a Social Agency" is the subject of a paper chosen by the children's director of the Metropolitan Museum of Art. The five major museums of New York City are cooperating with their great resources and personnel to construct 150 exhibits 15'x15' to go to the schools of New York. Since children are not encouraged to go downtown in New York for the duration, the museums are going to the schools. These exhibits differ from the usual product loaned to schools because they are organized on such a scale and around

*Presented at the Spring meeting of Zone III of the Department of Visual Instruction, in Gary, Indiana, April 1942.

such ideas as to turn the 225 square feet which each one occupies, into a small museum gallery wherever they are set up.

What are the objectives of education in museum relations with schools? To arouse new interests, provide vicarious experiences, enrich the curriculum, to stimulate curiosity, teach new skills, permit free activity, develop initiative, and encourage group action through social experiences. Compare these objectives with those of visual and radio education, social studies, art, health, music or language, and you will find the same underlying philosophy, in many instances, the identical objectives.

What, then, is distinctive in education through the use of museum materials? How does museum education differ from the rest? What are its special problems? How can it be used more effectively? How can it supplement and complement other types of education, yet at the same time retain its unique function and identity? These are questions to be raised and discussed. Their answers lie not in any one formula but in the vision and insight, the cooperation and flexibility, the sense of proportion and adaptability which museum educators can call up out of themselves to meet the needs of their own institutions in terms of children, not things.

In the public school system with which I am most familiar, the Museum is one of the three units of the Department of Visual and Radio Education. The other two include the unit dealing with victrola records, films, slides, and their equipment, and the unit wherein all radio education in our schools originates. This Department, together with art, health, vocational education, social studies, school libraries, etc., comprise the Division of Instruction for the entire system, an administrative organization which provides ample opportunity for initiative and cooperation in all instructional activities. Let us think, however, not of museum problems in a large city system, but of those museum problems which are basic in any system, however small.

Current interest in "Our Neighbors to the South" is stimulated by exhibits which can be examined.

Museum materials may be used effectively in any school room where there is a table or desk and a blackboard with a ledge. The smaller the group of children, the easier it is to teach with small pictures and objects that may be examined and handled. It is with large groups of children where more elaborate facilities of bulletin boards and exhibition cases are a protective device for the material, but the more elaborate the equipment, the more obstacles in direct teaching.

Another basic problem is distribution. Again, the smaller the school system, the easier for teachers and sometimes children to call for and return materials. Delivery trucks are necessary only when distance and bulk are major factors. In some cities district centers may be established in schools to which the materials are brought by truck for the use of teachers in that district. The resourcefulness of teachers is evident in the handling of this problem but in general, supply and demand, first come, first served, are the important principles controlling distribution.

A third basic problem is personnel. Suppose you are the teacher to whom the assignment of museum exhibits in your building is made. Suppose you are given half time to devote to museum business in your school, or suppose you are told to go ahead and develop the work on a full-time basis; what kind of a person should you be? First of all, you must be visual-minded. Your work involves telling a story via graphic arts. You must be an educator with a field of knowledge and the point of view of a teacher. You will need all the manual dexterity and skill you possess. And finally, you must understand and enjoy children. Wherever museum materials are used in schools, remember first the children and second the materials that fit their program. The vitality of education through this medium depends upon the tools of knowledge and skill implemented by personality.

To many people the word museum calls up a vision of a dark, cavernous building crowded with cases full of strange and expensive objects near which linger guards to see that the public shows no undue interest and keeps moving. The modern museum educator knows that children like color, variety, informality, and opportunity to handle unfamiliar materials. In selecting materials for school use, the first rule is to present a true conception. An authentic model of a Roman school boy's slate is just as effective for education as the original wax tablet. On the contrary, a habitat case of a beaver colony may have an artistic background and well-modelled animals but is useless to the teacher because the building of the house is being done below rather than above the dam and on the ground instead of in the water. Possibly this is one of the bottlenecks in education. Materials for school use must also be attractive, clean, and well-labelled. Fragile pottery and glass, textiles that are not easily cleaned or laundered should be omitted. It requires unending effort to keep so many kinds of materials presentable, but careful selection, common sense, and fidelity to truth are the rules for building up, over a long period, a collection of

Game in General Language—with exhibit materials made by children in the Detroit Public Schools.

museum materials which are a sound investment. Nor should they be the rare, expensive specimens, but rather the best quality of typical examples.

How is museum material organized for school use? The efficient way is to make up units that correlate with definite units in the curriculum. A vital curriculum, however, is constantly changing in greater or lesser degree. Some areas of instruction have no fixed curriculum for years at a time. Individual projects reflecting local needs or interests sometimes take precedence over the regular instructional program. On the other hand, the reading unit on fishing in the fourth grade does not have the same emphasis that a social studies unit gives fishing in the sixth grade. If fixed units on China, Poland, Russia, and Palestine contain all the material on those countries, an exhibit for the social studies unit on religion will lack the Tibetan prayer wheel, the Mongolian prayer board, the rosary from Poland, the Russian icon, and the Hebrew scroll. This problem of standardization and flexibility is one of the most difficult. Its solution has to be governed by various factors such as quantity of material, number of requests for China as over against the number on religion, and the amount of time a staff member can devote to custom-built exhibits.

The other day, I saw a pictorial report of a reading project which had been stimulated by a film on farm life. The reactions of the children were much the same as those which a museum exhibit on the same subject could engender. The difference lies not in the ends, but in the means of education, all of which have their individual role, some of which are effective in one situation and some in another.

Let us examine a few instances of classroom teaching where museum materials were the means. I have selected examples representing no large expense. In fact, the materials shown in these slides could be produced in many communities, provided the teacher drew upon all available resources of magazines, libraries, homes, industrial and government agencies. As an example of the inter-departmental cooperation to which I have already referred, these slides were made for us by the staff photographer of the unit of Visual Education.

(*Showing of Slides*)

You have had glimpses of the Museum exhibits on CHINA, DOLLS, and DEFENSE. In the first, materials ranging from an inkstick to an ivory fan illustrate fundamental ideas about Chinese civilization: longevity of the family system, contributions to world culture through the crafts, the invention of silk, and the importance of scholarship. In the second, a collection of dolls was used to stress an ideal of America. In the third, the principle of defense was illustrated from various areas of subject matter to show its meaning and how it works and to stimulate the child to make some deductions for himself. The reactions we receive from children who visit the Museum convince us that however interesting as factual information some rooms are, those exhibits revolving about ideas and principles are a unique contribution which museums can make to education. Children spend hours in the Bird Room; they are fascinated by techniques in dioramas on Detroit history but from the exhibit on the principle of Defense, they depart quietly, thoughtfully, often in silence more eloquent than words.

The museum can go to the school with this type of education. Through the guidance of the teacher and the use of visual aids, an exhibit illustrating a fundamental idea or principle could be worked out by the children. What a project could be done on PARENTAL CARE, PRIORITIES, HEMISPHERE SOLIDARITY, BUILD A STRONG AMERICA, or THE ENGLISH LANGUAGE DEVELOPED FROM WORDS OF MANY LANDS.

The children could furnish the ideas, write the story, collect or make the posters, models or other materials, install the exhibit on tables and wall space, make the labels, plan the docentry, prepare the publicity, and invite the school or community. These expressional activities in themselves are done in many other connections. The implementing of the materials around a principle so that step by step, the exhibit proceeds to a logical conclusion, first in the child's mind, then in visual form is unique. It is an educational means implicit in the museum materials themselves and by its use, the museum goes to the school in spirit and in truth.

I have referred briefly to some of our common problems. I have suggested one or two ways in which museum materials may be used effectively. That I am here, is evidence of your good faith in our common job. There are many other problems and questions but more important perhaps, is the fact that we may come together to exchange ideas and broaden our horizons. Unlike Sally with her restricted idea of citizenship, we are broadening our concept of visual education. Isn't it sound proof that we have stopped "pushing and talking" in the halls?

Testing Preferences with 2" x 2" Slides

The economy and efficiency of 2" x 2" slides in school testing procedures.

ELIAS KATZ, Ph.D.

THE 2" x 2" Kodachrome lantern slides were used by the writer to advantage in a recent study of children's preference for paintings.[1]

In order to investigate elementary school children's preferences for traditional and modern paintings, it was necessary to obtain some objective measure of their preferences. Since there were no previous tests available for the purpose, an original test of preferences for traditional and modern paintings was prepared.

The test consisted of 64 pairs of paintings. Each pair was composed of one traditional painting and one modern painting similar in subject matter, and approved by a majority or more of eleven competent judges. On the average, there was 84.2 per cent approval of all the items by all the judges.

The Classical Raphael "Madonna del Granduca" (at left) compared with "Sollicitude Maternelle", the modern painting by Mary Cassat.

As original paintings of the quality desired were not available for experimental purposes, either color reproductions or color lantern slides had to be used. The practical advantages of color slides over color reproductions were:

1. Pairs of paintings could be shown simultaneously, and could be changed with a minimum loss of time.
2. Discrepancies in the actual sizes of pairs of paintings were reduced to a minimum.
3. Pairs of paintings could be shown to a large group of children at the same time, thus making possible group testing.
4. The influence of the teacher, the experimenter, and any distracting factors, could be controlled, and reduced to a minimum.

Having secured the judges' approval, all 128 color reproductions of the paintings were photographed in Kodachrome. The photography was done with a Leica camera mounted on a tripod. The camera was equipped with a Zeiss focussing lens, f:2, automatic cable release, and a copying attachment. Kodachrome Type A-Indoor film was used. Photoflood bulbs of 500 Watts, 3200 K., were used as the only source of light. The shutter speed was set at 1/20 of a second. A Weston Photometer was used to test all light readings, and to set the lens aperture accordingly.[2]

After the color reproductions were photographed, the pairs of Kodachrome transparencies resulting were masked off properly, placed side by side between two pieces of 2" x 2" lantern slide cover glass, and the edges of the glass were bound with lantern slide binding tape. The traditional and modern paintings in each pair were distributed to the left side or to the right side of the slide in random order.

In order to standardize the testing procedure, the test was administered under experimental conditions in two schools. On the basis of these preliminary experiments, a standardized testing procedure was adopted for all the five schools in the study.

In each school, one classroom with dark shades was made available to the experimenter. A 56" x 72" portable glass-beaded screen, its lower edge 36" from the

(*Concluded on page* 318)

[1] "Children's Preferences for Traditional and Modern Paintings," Unpublished Ph.D. dissertation, Teachers College, Columbia University, 1942.

[2] The writer formerly graduate student, Advanced School of Education, Teachers College, Columbia University, is indebted to Mr. Theodore Burrows, Staff Photographer, New York Historical Society, for his assistance in the photographing of paintings.

MOTION PICTURES—NOT FOR THEATRES

The Fortieth Installment presents the story of Eastman Teaching Films, one of the most constructive projects in the long history of visual instruction.

By **ARTHUR EDWIN KROWS**

ABOUT 1941 the Harvard Service issued for general circulation a number of phonograph records, one series presenting poets reading their own verse, and another concerning wider literary effort, for English appreciation courses. It is reported that these items are well liked, and that their sales increase to schools and to individuals who just like to listen. In June, 1942, an album of Latin records was financed by the Carnegie Foundation, the grant being made to the Department of English, with Professor Frederick C. Packard, Jr., as editor.

Director Brewster has offered two courses in audio-visual aids as parts of the Summer School program. One was a credit course; the other was a one-week, non-credit course in photography and general projection skills. The director was president in 1941 of the New England Section (now Zone 1) of the Department of Visual Instruction of the N.E.A., and in 1942 he became Second Vice-President of the D.V.I. as a whole.

The Film Service has also done research in the general field. After three years of experimentation, it released a set of films for the Improvement of Reading for high school and college students. These proved successful at Harvard and Radcliffe. To the time of this writing, about thirty-two sets have been sold to other universities, including Yale and Princeton. It was hoped to release another series for the junior high school level, and so on down the line to about Grade Three. The director and Dr. Dearborn have received a Milton Fund Grant to produce and test a set of sound slides for teaching, reading and vocabulary on approximately Grade One and Grade Two levels. Work is also now proceeding to devise a new technique for speeding the process of learning the radio receiving code.

Eastman Teaching Films

FEW INDEED will deny that altruistic motives surely were present in the next Big Business non-theatrical venture, yet one is safe in assuming that the state of the market for raw film also had much to do with its inception. The business was the Eastman Kodak Company, of Rochester, New York, which ever has been keenly and properly alive to opportunities for increasing the sale of its main product. It has been especially watchful when competitive raw stock manufacturers have threatened to seize them first.

George Eastman was personally interested in the project, and that was important for its altruistic implications because his benefactions were many. They were frequently anonymous, too. For instance, it was not known generally for a long time that he was the mysterious "Mr. Smith," who gave so generously to the Massachusetts Institute of Technology. But beyond any necessity for Eastman's private support was the obvious fact that this was a commercially valuable undertaking. So it was sponsored by the Company, and not by the man. It is remarkable, though, that the Company, rather than the man, managed to reach the schools without suffering that disadvantage of suspicion which

George Eastman held that worthwhile things, once clearly demonstrated, will support themselves. So his Teaching Films were based on business considerations, too.

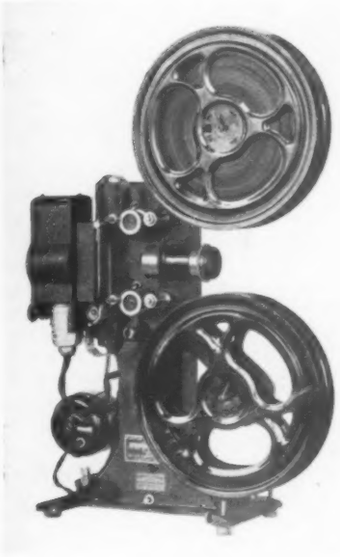
has attended nearly every other commercial film enterprise that has entered classrooms with a profit motive.

In this particular situation, practical commercial circumstances had brought to the forefront the question of service to the non-theatrical field. Until about 1925 the considerable film footage used there had been virtually all of regular 35mm. width. The only serious difference from the theatrical supply was an increasing tendency to use acetate (safety stock), instead of nitrate (inflammable). Now, however, the non-theatrical customers were becoming aware of the advantages of narrow-width film in the ways of reduced costs and greater safety and convenience in handling. These were attractive features which in themselves were increasing the number of non-theatrical exhibitors. In other words, the "off-standard" market was growing. And the duPont interests, especially, were providing a quantity of 16mm film stock—a fact which was well known to and carefully weighed by Eastman.

Beginning before 1917, Alexander F. Victor, founder and president of the Victor Animatograph Company of Davenport, Iowa, had worked earnestly to standardize the narrow-width film in the same manner as 35mm stock had been made uniform throughout the industry long before. His plans were handicapped in their realization by the patented arrangement of sprocket holes in existing narrow-width films, so he devised a new perforation system of his own, and began testing the factors he believed to be required for its adoption. At the Rochester, New York, meeting of the Society of Motion Picture Engineers in April, 1918, he presented his ideas in a paper entitled "The Portable Projector—Its Present Status and Needs." There was some acrimonious dissent. Finally, however, Victor's 28mm specifications were accepted and endorsed. Willard Cook, of Pathescope, who had a virtual monopoly of the old patented perforation, was present; but, instead of opposing the proposal as Victor had expected, he warmly seconded the plan and gave hearty coöperation toward bringing it about.

At the S.M.P.E. meeting of October, 1919, Victor made publicly available a continuous optical reduction photographic printer, whereby 28mm prints might be made from 35mm negative. In the meantime he was undertaking to realize another part of his plan to provide an adequate library of films of the new sort. To this end he reached agreements with George Kleine and George Spoor for the reduction rights to their large theatrical stocks—and this incidentally was the beginning of Victor's valuable non-theatrical list of later years.

In 1922 there was still dissatification over the adopted film dimensions, but standardization was becoming increasingly urgent. Eastman Kodak had announced the availability to amateurs of its new "reversal" film stock, whereby the original negative could be developed into a positive, and equipment manufacturers were much exercised concerning accommodations to be made in their cameras and projectors. Bell & Howell proposed 17½mm, a simple split of the theatrical 35. But Victor held to his idea of a width that could not be so easily provided by some unscrupulous laboratory man who might prefer profits in nitrate stock to safety in acetate. And at last the Eastman Company advocated 16mm as a practical width for their



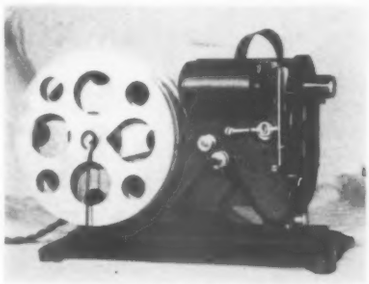
Alexander Victor made his 28mm safety film projector in quantity after his specifications had been accepted and endorsed by the Society of Motion Picture Engineers.

manufacture, meeting the needs of safety and economy at the same time. Victor thereupon at once began the design and construction of the world's first 16mm camera and projector, placing it on the market in 1923. In evidence of the fact he keeps upon his office wall, in New York City, a framed copy of the first advertisement of it, clipped from a Davenport newspaper of that date.

Cook's reward was possibly more substantial. In 1923, also, Eastman began the extensive Kodascope Libraries of 16mm reels, sharply aware that Pathé Exchange, Inc., was at the same time converting its own large collection of films to the same end—using duPont stock. The Kodascope Libraries were organized by Cook, and he thereupon became their general manager, merely increasing the size of his suite in the Aeolian Building, New York, to provide another headquarters beside that of his continuing Pathescope Company of America.

Eastman's Kodascope 16mm Projector was put forth later, ostensibly to attract the home movie enthusiast, with the accompanying novelty in the form of "reversible" or "reversal" film—film which after exposure, could be developed past the negative stage into a positive, thus reducing the usual cost of prints. Other 16mm projectors appeared from several directions. William C. Raedeker's ingenious Capitol Continuous 16mm Projector, for automatic motion picture displays, reached the market in 1925. De Vry had had a continuous model on the market as early as 1916. But, for that matter, Edison had had a continuous projector in 1896. Rather surprisingly, Herman De Vry, who usually was in the first rank with such developments, fought the 16mm innovation. As lately as the close of 1926 he advertised that, "Not one per cent of the film production of the world is on narrow width, off-standard stock." But less than a year later the successful DeVry 16mm Projector made its appearance. Herman De Vry was too sensible not to give in to a trend. In September, 1936, the 16mm standard was adopted and ratified at Budapest by the International Standards Association, largely through the efforts of S. K. Wolf, then or recently president of the Society of Motion Picture Engineers.

In the Eastman Kodak Company's own account of how it was impelled into its school films experiment it has been scrupulously careful to attribute the start to outside influence. According to that cautious statement, the experiment began in 1922, when a committee of inquiry, appointed by the National Education Association, applied to a number of professional film concerns, including Eastman Kodak, for information about where to obtain proper school reels. The year mentioned had other influences, of course, as the reader must surely realize. It was an active period in the visual education movement; Clarke's Society for Visual Education had been founded only lately; it was the year of the establishment of *Educational Screen;* it was the time of the Commonwealth Fund grant to Frank N. Freeman. The committee in question was headed by Dr. Charles H. Judd, director of education at the University of Chicago. There were obvious reasons why the Kodak Company should take the inquiry seriously.



Victor's 16mm projector of 1923, operated by using a hand crank, was the world's first. It symbolized his successful fight for a standardized non-theatrical film.

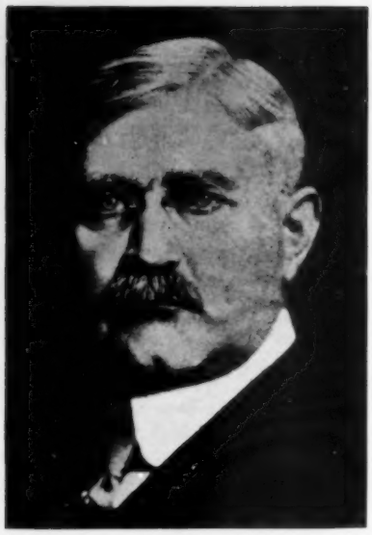
The Motion Picture Producers and Distributors of America, to which loose but justifiable reference has been made in these pages as "the Will Hays Committee," was one of the organizations to which the N.E.A. seekers of truth originally applied, and it is a proud boast of the M.P.P.D.A. that, through its offices, the N.E.A. and Eastman were brought together. It is even stated in a report circulated by the Hays Committee and now before me, that—referring to this very situation—"Without the assistance of Mr. Hays and Governor Milliken, educational pictures might have been long delayed." Certain it is that American theatrical film men have repeatedly volunteered their coöperation to educators, and they had done so long before Hays began to function and confirmed their pledges. Hay's first confirmation came in April, 1923, when the M.P.P.D.A. voted $5,000 to the N.E.A. to apply to the production of what the teachers would consider proper school films.

The Eastman officials before making commitments to the N.E.A. committee, decided to look into the matter for themselves. Over a period of approximately three years they consulted convenient private sources of information, and eventually obtained enough to warrant their decision to produce a few specimen school films with which really conclusive tests might be carried on. In their own words substantially they had found: (1), that few real school pictures had ever been prepared; (2), that school films and proper projection equipment cost too much for teachers to obtain; (3), that only large capital could develop the field on the ample scale required; (4), that sufficient experiments had been performed to prove the value of school films. So much for the general attitude reached by the Eastman Company.

It was now March, 1926. Not wishing to depend too far on their own judgments for further solitary action, and no doubt anxious, too, to stimulate the interest of the N.E.A. the members of which naturally would be expected to support any school plan, the officers had George Eastman call a conference of prominent schoolmen at his Rochester office and place the tentative project before them for criticism. They had announced the proposal briefly at the N.E.A. Washington meeting of its department of superintendence in February, but the real publicity came now in March, when Will Hays, of the M.P.-P.D.A., released to the newspapers a letter, from George Eastman to him, containing the information that the Kodak Company intended to produce pictures to implement class teaching.

However, there seems not to have been any representative of the M.P.P.-D.A. present at the meeting of the educators at George Eastman's office in March. The visitors on that occasion were: Thomas E. Finegan, of Harrisburg, Pennsylvania, chairman of the visual education committee of the N.E.A.; John H. Finley, of the New York *Times*, a director of Harmon's Religious Films Foundation; Payson Smith, Massachusetts commissioner of education; from Columbia University, Mary Pennell and Otis Caldwell, principal of Lincoln School of Teachers College and a director of Clarke's S.V.E.; William A. McAndrew, superintendent of Chicago schools, the same who was to attain a kind of international celebrity in later years when made a target of the political machinations of Mayor "Big Bill" Thompson; Howard Burge, principal of the Fredonia New York State Normal School; and, from Rochester, itself, Herbert S. West, superintendent of schools, Charles E. Finch, director of vocational schools, and Mabel Simpson, primary grades supervisor.

The visitors were naturally pleased



Thomas E. Finegan brought wide experience to the conduct of a broad enterprise. An exceptional man commanding an exceptional undertaking.

with the practical interest of the Kodak Company, and were gratified, too, to find a plan so intelligently and painstakingly developed. The proposal having been generally approved, therefore, the discussion turned, at George Eastman's request, to a naming of those teaching subjects where preliminary test films would probably be most valuable. The conclusion was reached, then, to make reels in geography, health and hygiene, civics, fine and practical arts and general science, concentrating on the fourth, fifth and sixth elementary grades and the junior high school level.

The scheduled time for the experiment was two years. During that period no sales either of films or proposed projection equipment were to be made to any of the schools concerned in the experiment, those items to be loaned by the Eastman Company for the purpose. The school systems chosen were situated in Rochester, Detroit, Chicago, Kansas City, Denver, Los Angeles, San Diego, New York, Atlanta, Winston-Salem and Newton, Massachusetts, utilizing, obviously the better known active visual instruction centers. The pictures were all to be on 16mm film and the projector in each case was to be the Kodascope.

It was a cause of satisfaction to educators generally that, in December, 1926, the Eastman Kodak Company further announced that it had engaged, to direct the project, Dr. Thomas E. Finegan, who already had served on the preliminary committee. Dr. Finegan, who thus then began his new duties in January, was an educator of recognized standing and a gentleman of exceptionally high principle. He had been born in upper New York State in 1866, had been trained as a teacher, admitted to the bar, and had received degrees, earned and honorary, from Hamilton College, the New York State College for Teachers, Colgate, the University of Maine, Temple University, Grove City College, Dartmouth, the University of Pennsylvania and Susquehanna University.

In 1919, when he was New York State deputy commissioner of education, he was taken over as State commissioner of public instruction for Pennsylvania. In his five years tenure of office there, he reorganized the State school system. But he finally declined reappointment because of what he termed "the unethical stipulations demanded by the Governor." His work thereafter, until he joined the Eastman enterprise, was essentially in making surveys of school systems in various large Eastern cities. When Eastman Teaching Films was incorporated in 1928, he became president and general manager. He remained there until he died, suddenly, in November, 1932.

When Dr. Finegan assumed command, the Eastman project had a little more than twenty films under way. There were ten on geography, five each on health and general science, one on the life of a New England fisherman, and one to show the effect of iron on the industrial progress of America. Approximately thirty more subjects were expected to be ready when the schools reopened after the 1927 summer vacation. To prepare the content of these additional ones, teachers of the various subjects to be presented were brought to a training school at the Rochester offices during the summer. There, under direction of experts in visual education and especially of film practices, they were able to hold frequent conferences and review each stage of the work as it proceeded. The technical supervision of all these films was referred to Herford Tynes Cowling, well known producer of travelogues, one-time cinematographer to Burton Holmes.

Eastman Teaching Films, Inc., did useful work in another place, namely, the department of medical and surgical motion pictures. Here again Will H. Hays acted as go-between, this time bringing together the Eastman Kodak Company and the American College of Physicians and Surgeons. The reader is aware of the early interest of the latter association in circumstances which produced Clinical Films, and in some other efforts in the line. A committee composed of eminent surgeons had been investigating the screen possibilities for the College over a long period. I have mentioned their conferences with Frank Tichenor. They also talked extensively with Visugraphic where Mariner was employed. Chairman of the committee, Dr. J. Bentley Squier, was rather an old hand at the work. His enthusiasm was tempered by much practical experience, and he was seconded strongly by an exceptionally clear-headed gentleman, Dr. Franklin Martin, director-general of the College.

It is due to Martin, principally, I am sure, that the film-making experience of the College has had no really serious pitfalls. The rest of the permanent committee, however, was composed of men of thorough penetration, including Doctors W. W. Chipman of Montreal, president of the College; George W. Crile, of Cleveland; C. H. Mayo, of Rochester, Minnesota, and Allan Craig, Bowman Crowell and Malcolm MacEachern, all of Chicago. And by no means should one overlook the intensive personal investigation of the very celebrated, indeed, Dr. Fred H. Albee, founding fellow and governor of the College.

The College held its 1926 convention at Montreal, and the committee on films, in making its report, introduced Will Hays as honorary chairman. Hays, in his address, hailed the great opportunity for these men of science to use the facilities of the silver screen, and pledged the coöperation of his own organization, the M.P.P.D.A., to promote the making of needed presentations in medicine and surgery. He then arranged a meeting of the committee with representatives of the Eastman Company, and a plan was formulated to produce a series of appropriate subjects with which the medical division of the non-theatrical field

Meet Mr. Maddock. Eastman Kodak took him on to sell a completed stock of Teaching Films. He did so well that they had to resume production.

could win its proper start and gain a lasting momentum. Actual progress was made that way, and in the next annual meeting of the College, at Detroit, members were shown the first two subjects, "Infections of the Hand," and "Nursing" and were told the glad news that these were but the beginning of a series.

It was intended, the committee explained, that the films should be made available, through sale and rental, to doctors, nurses and hospitals, the Eastman Company acting as physical distributor. The list of subjects had been compiled carefully out of the recommendations of more than two hundred recognized professional specialists, and production was being supervised meticulously by a new board of medical motion picture films. Called for on the schedule were pictures on anatomy, physiology, bacteriology, embryology, surgery — including studies of special operations, fractures, cancer and operating room techniques— experimental medicine, health examination, obstetrics, hygiene, sanitation, public health, neurology, hospital practice and, as mentioned previously, nursing.

(*Continued on page* 306)

The Literature in Visual Instruction

A Monthly Digest

Conducted by ETTA SCHNEIDER

ADMINISTRATION

Setting up a County-Wide Audio-Visual Aids Program—R. V. Braham, Charleston, West Va. *The School Executive*, 62:20 Sept. 1942.

A director of audio-visual aids should be appointed. He should know the mechanics and techniques of the field, should be a good organizer and a good teacher. Among his responsibilities are: 1) Surveying the county or school district for available equipment and personnel; 2) Selecting an accessible location for the library; 3) Arranging for prompt service; 4) Selecting films and equipment; 5) Directing and organizing audio-visual aids clubs in member schools.

As illustrative of a working program, the experience of the Lincoln Junior High School in Kanawha County is given. The principal was interested in promoting a visual aids department which he had established. He placed an enthusiastic teacher in charge.

The school owned a silent film projector and a lantern. The teacher gathered 10 dependable boys and girls about her. They organized a club with a constitution and a working procedure. All were taught to operate and care for a projector. The school soon bought a sound projector with microphone and turntable. The club collected and filed catalogs, and organized an advisory service for each curriculum field. It requisitioned materials and equipment and arranged for an operator for each showing. The club intends to prepare a listing of films for the county course of study.

Organizing Film Programs — S. J. Bernhard, Midwood High School, N.Y.C.—*High Points*, 24:34 Sept. 1942.

In a previous article (January, 1942) the author described the unified visual instruction in a large high school in New York City. This is a further elaboration, prepared as suggestive to those who are interested in doing likewise.

Administrative organization: The physical aspects of the program are in the hands of a squad of boys directed and trained by a laboratory assistant. The planning, selecting and teaching problems are under the Visual Instruction Committee. Almost every department of the school has a teacher member on this committee.

Supervisory organization: Each department has devoted part or all of a faculty meeting to a discussion of film usage, under a direction of the teacher who is on the Visual Instruction Committee. For each department there is available a listing of films to be seen, with a summary of contents for each. Classes see the films in the special room set up for projection. After the showings, teachers submit a report on the films and their use. A consensus of teacher judgment on each film used in the department is filed with the chairman of the Visual Instruction Committee.

Cost and sources: Many of the science films and a few films in other subjects are owned by the school. For the additional 87 films used in the school in one semester, the cost was $28 for rental and a small sum beyond this for express and postage. The article concludes with a listing of films found useful in the various departments.

Visual Education — Harry Norton — *Montana Education*. 19:6 Sept. 1942.

Report of the status of the Montana State Library of Visual Aids and Education whose first catalog is about to appear.

Success Lies in Organization—Alex Jardine, Director of Research and Secondary Education, Evansville, Ind.—*Nation's Schools* 30:49 Aug. 1942.

School systems just beginning an organized program of audio-visual aids should benefit from the experience of others. A representative committee should first survey the status and needs. Teachers should be especially active in this preliminary stage.

Make a careful search of all buildings for equipment that is obsolete and that can either be remodeled or traded in. Catalog all materials and place them in a central office for general use.

Proposals for the acquisition of new materials should be carefully considered, according to size of school system and amount of use. Often rental of films, slides, etc. is more economical than purchase, especially if the use is infrequent.

Prepare a definite annual budget to include purchase of new materials, rentals, postage and maintenance.

Classrooms should be surveyed for projection facilities. Begin with a minimum program and expand as need arises.

Leadership for such a program should be delegated to a dependable person, part-time in a small school system or full-time in a larger system. This person should be acquainted with curriculum problems throughout the school and should help wherever possible. Within each school building there should be a teacher in charge of equipment and materials.

SCHOOL JOURNEY

School Journey in the History Program of English and American Secondary Schools—Rosebud Solis-Cohen—*Texas Outlook* 26:13 Sept. 1942.

The school journey is especially valuable for understanding local history and national history that occurred near the school area.

Sometimes individual students visit a designated place, with study questions as a guide. It may be a shrine or museum.

Comparison is made with the English way of arranging walking or bicycle trips to important places, usually during school holidays.

UTILIZATION

Film Guide for Business Teachers—Clifford Ettinger, Wm. Howard Taft High School, N. Y.—*Journal of Business Education* 18:25 Sept. 1942.

A summary of interesting developments in the use of films for workers' education and in higher education.

Teaching by Bulletin Board—G. G. Starr, formerly Supt. of Schools, Arcanum, Ohio — *School Executive* 62:26 Sept. 1942.

A very thorough summary of the principles behind the effective use of bulletin boards. Excellent photographs illustrate the theme that bulletin boards should follow the precept of commercial billboard display. Posters should be made by students under guidance by teachers and will integrate the various departments of a school.

EVALUATED LISTINGS: RECORDINGS

Selected Educational Motion Pictures: A Descriptive Encyclopedia. Compiled by the Motion Picture Project, American Council on Education, Washington, D. C. 1942 372 pp. $3.00.

The evaluations of more than 450 films presented in this encyclopedia are the result of a five-year evaluation program in which the research staff of the Motion Picture Project sought the cooperation of classroom teachers and students. The book has been prepared to supply information on a number of films which have proved their usefulness in actual classroom situations.

Listing is alphabetical, including sound and silent titles chosen from educational, industrial and government sources. Complete information as to local distributors is also given. Wherever possible, the research staff has depended on teacher judgments of the effectiveness of a film. Extensive de-

scriptions are given of the contents of each film, while the "Appraisal" gives the educational rating of the film, primary purposes for which it may be used, and indicates other purposes for which it may be useful. A sentence on the quality of the photography tells whether it is "excellent, fair or good." Suitable grade levels are also indicated.

In addition to the alphabetical listing, the film titles are also classified by subject and curriculum areas. When a film may be used in several subjects, it is included under each.

Recordings for School Use: A Catalog of Appraisals, 1942. (Radio in Education Series)—J. Robert Miles, with special Appendix by R. R. Lowdermilk—World Book Company, Yonkers, N.Y. $1.24.

The evaluation of recordings was carried on in connection with the Evaluation of School Broadcasts Project, Ohio State University. Teachers and administrators in some fifty public schools assisted in the research.

The Introduction provides a basis for selecting and using school recordings. The Catalog is arranged according to the following subjects: Social Studies and Science, Literature, Foreign Languages, Elementary School, Miscellaneous.

The appraisals are constructive and very specific. Teachers everywhere will be greatly aided in their purchase of recordings by the excellent information contained in this book.

Appraisals are based on the findings of classroom tryouts and of expert subject matter judgment on over one thousand recordings. The notations comprise a general rating, school subject in which the recording has been found most useful, full technical specifications and a description of the program content.

The volume also includes helps on the selection and use of a record-player, and the addresses of producers and distributors.

SOURCES OF INFORMATION

Descriptive Catalogue of Sound and Silent Films (16mm); Classified Listing of Titles for Sound and Silent Films. M. R. Klein, Director, The Educational Museum, 4914 Gladstone Ave., Cleveland, Ohio.

These bulletins are in loose-leaf form for the use of the classroom teachers of Cleveland. The titles listed have been selected and previewed by various department heads and curriculum centers with the purpose of supplying a modern visual aid for instruction.

Basic Field Manual: List of Publications for Training, Including Training Films and Filmstrips. FM 21-6 Superintendent of Documents, Washington, D. C. 1942.

A listing of the films now available to the armed forces for training. Distribution and untilization of these materials are under the direction of Captain Charles F. Hoban, Jr. Although the manual is now available for public distribution, few of the films or filmstrips are generally available. However, the quality of the materials is outstanding and the manual is important for future reference.

Motion Pictures—Not for Theatres

(*Continued from page* 304)

Some of the reels were to be for showing to the general public in hope of teaching disease prevention to the citizenry.

The recent list of medical motion pictures under the *aegis* of Eastman Teaching Films numbers approximately eighteen, many of the items in three reels apiece. There are also half a dozen or so subjects produced by the organization "in coöperation with" the department of biology and public health of the Massachusetts Institute of Technology. On the whole, a very generous supply for purposes of testing a division of the field which, like the others, had not proved sufficiently interested to justify immediate continuance of the program.

Among the doctors who had been most interested in the medical films project of the American College of Surgeons before the Hays coöperation was accepted, and most anxious to get on with it, were Doctors J. Eastman Sheehan, eminent plastic surgeon, and Cherry, distinguished in another operating specialty. Individually and quietly, they carried on their private investigations of the field, and were surprised one day to discover that they had reached Carpenter and Goldman by different routes. Dr. Cherry was especially anxious to use a natural color process in his work, and Carpenter and Goldman, through an alliance with Charles Urban, possessed some Kinemacolor cameras. With one of these Dr. Cherry moved into New York's Post-Graduate Medical School and Hospital for some experimental shots. Dr. Sheehan also made some in plastic operations.

Sheehan and Cherry then decided to join forces to produce a series. But they presently quarreled and separated. However, Sheehan continued alone, and supervised the making of about thirty reels by Carpenter and Goldman. In the meantime the apparatus used was considerably improved, and an especial projector was built for Sheehan to use in a successful demonstration at Havana. The Post-Graduate board went on record as favoring production of surgical films by this method, and Sheehan embarked upon a still heavier output. The laboratory was busily editing approximately 9,000 feet more for him, while he himself had gone with completed reels to lecture at McGill University in Canada. He was awaiting the time to show those reels when the film caught fire and the precious special projector was wrecked in trying to extinguish the flames. After that Dr. Sheehan was discouraged.

In 1931, in preparation for the George Washington Bicentennial celebration the following year, Eastman Teaching Films produced the official motion pictures for the Government Commission so industriously headed by Representative Sol Bloom, purporting to show numerous scenes from the life of the Father of His Country.

Production of the original Eastman Teaching Films series ceased about the first of July, 1932, the Company feeling, reasonably enough, that, for that present, it had made sufficient contribution there. The subjects made previous to 1933, however, have been kept continuously available to educators. The school tests were faithfully carried out as promised, and, in 1929, Dr. Finegan described in various places the encouraging results. Yes, schools could use instructional motion pictures to advantage. The full report of the experiments were published during 1929 under the general authorship of Ben D. Wood, of Columbia University, in collaboration with Frank N. Freeman, of the University of Chicago, in a book entitled, *Motion Pictures In the Classroom.*

As said before, the selling of Eastman Teaching Films has continued. In order to extend their use, an especial sales organization was built with recruits from the book merchandising field—on the theory that salesmen trained there would be unusually familiar with the educational approach. The immediate source of such personnel was the G. & C. Merriam Company, of Worcester, Massachusetts, publishers of *Webster's Dictionary.* From the sales department there was taken a group headed by W. H. Maddock. In this manner the enterprise was rejuvenated. In 1933 Eastman Teaching, ing Films, Inc. was absorbed by the parent company, Eastman Kodak Company, and became officially the Teaching Films Division of the Eastman Kodak Company. W. H. Maddock, who up to that time had been sales manager for Eastman Teaching Films, Inc., was made manager of the Teaching Films Division of the Eastman Kodak Company and has continued in that position since 1933.

New productions were made, some by arrangement with current exploring expeditions—the Thaw Expedition was one. Several recent geographical films have been photographed by that active American wanderer and lecturer, Julien Bryan. And there was a pleasant screen sojourn in the restored colonial capital of Williamsburg, Virginia. The latest Eastman catalog lists over three hundred films on Agriculture, Applied Art, Geography, Health, History, Nature Study, Science and Industry. Extra attention has been gained by the supplementary reels because they have been made as silent productions causing them to be cited in certain quarters as proof that sound films are not always to be preferred after all. It is certain though, that this interpretation was not intended by the Eastman Company, or by Ken R. Edwards, who has been in charge of the photographic end of this work.

(To be continued)

Among Ourselves

Notes from and by the Department of Visual Instruction of the National Education Association.

To the Members of the Department of Visual Instruction:

FIRST of all, I should like to express to you my sincere appreciation for naming me your president for this year. It is my earnest hope that I may serve you well. In order to do this, I shall need your guidance and good counsel, and I hope that each of you will feel a personal responsibility for the furtherance of the affairs of the Department in this year which is filled with grave problems for us all. I hope that we may draw very closely together this year and have an exchange of suggestions and ideas at all times.

President Roosevelt has said, "We ask that every school house become a service center for the home front". In a few simple words he has told us that not only are we called upon to teach our boys and girls in the classroom to know and to mold a better world order, but beyond this, *and every educator must awaken to this fact*, we must open wide the doors of our schools and go out into the community to assist every agency in awakening our citizenry to the grim and stark reality of the world crisis in which we are struggling.

Mr. Paul Reed, Past President of the Department of Visual Instruction, who is now head of the Educational Division of the Bureau of Motion Pictures, Office of War Information, Washington, D. C., has recently sent me the letter which is printed below. It holds a message for each one of you interested in visual education. Please read it carefully and then resolve to search out every possible place where films of this kind can be used in your community. This is the greatest opportunity that visual education has ever had to prove its value. This is the greatest opportunity that you and I in the field of visual education on the "home front" have ever had, each one of us, to serve our country.

Fellow members of the Department of Visual Instruction, let us pledge ourselves as a group to bring the films of the Bureau of Motion Pictures, Office of War Information, to all members of our communities. Let us feel that this is a privilege extended to all of us in visual education work, to make our contribution to the great war effort of America.

Sincerely,

CAMILLA BEST, President

Dear Mrs. Best:

I should like to propose a practical way that members of the Department of Visual Instruction can make a real contribution to the war effort in their own communities.

As you know, the Office of War Information through its Bureau of Motion Pictures is carrying on an aggressive 16mm war film program. From three to five new subjects are being released each month and hundreds of prints of each subject are being distributed throughout the country through the facilities of existing established film libraries.

These are pictures for all Americans to see and if maximum results are to be obtained from the prints available, every time a print is ordered for showing it should serve several groups on the same day. This takes planning and organization in every town and community where war films are used.

There's the job for D.V.I. members.

Why shouldn't they take the initiative in their communities to see to it that all groups—schools, luncheon clubs, women's groups, church organizations, factory workers, Parent-Teacher Associations, and other organized groups—plan together for a systematic and shared use of all available projection equipment and war films?

An informed American people is essential to the winning of this war. We know the value of the motion picture as a medium for communicating information. D.V.I. members can aid in bringing about the most efficient use of war motion pictures.

Sincerely yours,

PAUL C. REED, Head
Educational Division
Bureau of Motion Pictures

New DVI Officers

Camilla Best, Director of the Division of Audio-Visual Aids, Orleans Parish School Board, New Orleans, Louisiana, is the newly elected president of the Department of Visual Instruction.

Other officers elected by the mail ballot sent to members shortly before the summer meeting in Denver, are: U. S. Burt, Oregon State College, Corvallis, First Vice-President; and James R. Brewster, Harvard University, Second Vice-President. James D. Finn, Colorado State College of Education, Greeley, and Paul C. Reed, Office of War Information, Washington, D. C., were elected to fill two vacancies on the executive committee.

Lelia Trolinger, Secretary of the Bureau of Visual Instruction, University of Colorado, has been appointed Secretary-Treasurer of the Department for 1942-43. Miss Trolinger also continues as president of Zone VIII.

Two Requests to the Zones

(1) Many Zones have retained the same Officers for 1942-43. Any Zone which has changed its Officers, in whole or in part, please send at once the correct list, with addresses, to the address below.

(2) All Zones are requested to send data on their activities, meetings, programs, etc., direct to the magazine for use in the department "Among Ourselves," until the Editorial Committee can be reorganized and begin functioning for the current school year. Prompt action by the Zones will prevent omission of "Among Ourselves" in the next several issues.

THE EDUCATIONAL SCREEN
64 E. Lake Street, Chicago

A few of the pupil activities presented in the motion picture, "Backing Up the Guns."

Backing Up the Guns!

IN ANTICIPATION of possible moves to reduce school appropriations, under the pressure of rising Federal taxes, the Illinois Education Association has produced a sound motion picture, entitled *Backing Up the Guns,* to demonstrate the vital role our schools are now playing to help win the war, and to show that they are a "must" in the war effort.

The theme of *Backing Up the Guns* is "School Support for the War Effort." The film dramatically depicts the schools engaged in those activities suggested by the Educational Policies Commission such as:

Safeguarding and promoting health and physical efficiency
Training workers for war industries and services
Protecting the ideals of democracy against war hazards
Teaching the issues, aims and progress of the war
Sustaining the morale of children and adults
Conserving materials by prudent consumption and salvage
Increasing effective man-power by correcting educational deficiencies

Backing Up the Guns is a picture of, by and for our school children—greatest of all our national resources. They are the war workers, the soldiers, the sailors, the fliers of tomorrow. Their training for all these responsibilities begins in the school. These school chcildren are also the citizens of tomorrow. Upon them falls the job of rebuilding a world that is worth living in. They have to live in it. They have to understand what democracy is, how it works. Who can best prepare them for this work? Most dramatic of all is the picture sequence which shows how teachers guard and develop those priceless ideals upon which our Democracy is founded.

The film tells a complete story of how closely our whole educational system has been tuned to the needs of the nation, and how the teacher is shown doing his or her part, performing many vital services not in the line of duty in normal times. It closes with a strong appeal for the voter to equip the schools better for their tremendous task, and urges stronger financial support for teachers.

All the "actors" are amateurs—the teachers and children themselves. Most of the footage was shot in classrooms without previous warning or preparation of the students. Cameras and lights were set up in advance, and when the students came in they were on the film almost before they knew it.

Backing Up the Guns was produced by the Chicago Film Laboratory under the personal supervision of B. I. Griffith, Director of Public Relations for the Illinois Education Association. The funds were contributed by the teachers of Illinois. Edward Schager wrote and directed the picture. It is available in a 16mm version that runs 16 minutes, and also a short 35mm version (6 minutes) for theatrical circulation.

The film was premiered at the Denver convention of the N. E. A. last summer and was well received by the educators. Prints have been purchased by many State Teachers and Education Associations.

The picture can be booked either through local school officials, or directly from the office of the Illinois Education Association, 100 East Edwards Street, Springfield, Illinois.

SCHOOL MADE MOTION PICTURES

By HARDY R. FINCH
Head of the English Department
Greenwich High School, Greenwich, Conn.

EDUCATORS who are interested in teaching pedestrian safety in the elementary school will find the account of *Do You Walk Safely*, a 350 foot Kodachrome reel produced by the Greenwich, Conn. Schools' Motion Picture Class, worthy of study. The film, sponsored by the National Highway Education Board of Washington, D. C., and directed by Miss Eleanor D. Child, Greenwich audio-visual director, is designed for use by individual classes in the primary grades. Facts regarding the film and its synopsis are quoted from a three-page guide furnished by Miss Child.

In the film, John, a grade school boy, encounters ten problem situations while walking home from school. After each problem, a question is asked. When the first half of the film has been shown, the projectionist stops the picture to permit a pupil discussion of what would be the safe solutions for the ten problems.

DO YOU WALK SAFELY?

Title: What Would You Do? (Superimposed on shots of pedestrian hazards.)

Title: We are going to see some of the dangers John meets on his way home from school.

Title: John has learned how to be safe. In the second half of the film he will show you how he avoids accidents. But first we want to know—What would You do?

1. (John and others are at a crossing with white lines evident.)

Title: What would You do here?

2. (John is at an intersection where police is directing traffic.)

Title: What would You do to cross this street safely?

3. (John is at a busy corner where there is a traffic light.)

Title: What would You do at this traffic light?

4. (John sees girl trying to cross street between two parked cars.)

Title: What would You do now?

5. (Older boy and girl accidentally throw ball onto the street between moving cars. John is asked to get the ball.)

Title: How would You get this ball?

6. (Boy riding bicycle offers John a ride.)

Title: Would You ride on this bicycle?

7. (Two boys riding on tailboard of truck offer John a ride.)

Title: Would You take a ride on this truck?

8. (John reaches a place where there is no path or sidewalk.)

Title: Where would You walk if there were no sidewalks?

9. (John is offered a ride in a car on opposite side of the road.)

Title: If you wanted a ride, how would You enter this car?

10. (The car that picked up John, stops to let him out.)

Title: How would You get out of this car?

Title: In a few minutes we will see what John did. Now we will stop so that You can tell what You would do.

After the discussion, the second part of the film, which shows what John did, emphasizes correct procedures.

Title: Walk between the white lines.

1. (John and other pupils walk between white lines.)

Title: Wait for police signal.

2. (Policeman who is directing traffic gives signal for John to cross.)

Title: Wait for traffic light.

3. (John waits for light to change.)

Title: Avoid crossing near parked cars.

4. (John sees girl about to cross street near parked car, stops her, and takes her down the street. He sees the policeman, who stops traffic for them to cross.)

Title: Look both ways while getting a ball.

5. (Boy and girl accidentally throw ball into street. John, looks both ways while he gets it.)

Title: Refuse rides on bicycles.

6. (John refuses to ride on a bicycle with his friends.)

Title: Keep off trucks.

7. (John refuses a ride on the tailboard of a truck.)

Title: Walk facing traffic.

8. (John shows the proper way of walking on the road.)

Title: Enter car on curb side.

9. (John shows the proper way to enter a car when offered a ride.)

Title: Leave the car on the curb side.

10. (John leaves car on curb side and crosses street.)

Handbook for Film Makers

A welcome addition to the reference library of the experienced school film maker is *The American Cinematographer Hand Book* and *Reference Guide* by Jackson J. Rose (publisher, American Cinematographer Hand Book and Reference Guide, 1165 North Berendo Street, Hollywood, Calif.). Packed within its 251 pages is the latest technical information on movie and still photography. 35mm., 16mm., and 8mm. equipment and accessories are included in the manual. When a problem in technique arises, the amateur needs only to use this reference text, and he will usually find the answer in a clear, understandable chart or table. Included in the book are sections on cameras and projectors, sound recorders, light and fog filters, photoflash and photoflood exposure tables, photoelectric exposure meters, filter factors, lens angles, hyperfocal distances, depth of focus, projection, and many other subjects. The price of the handbook is $3.50.

Horse Film Completed by University Extension

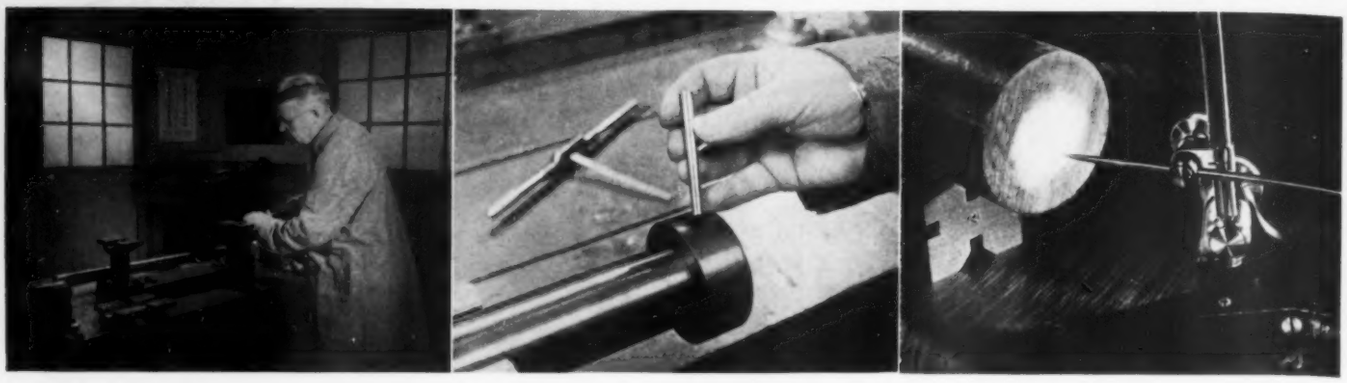
Another research film has been completed by the Visual Instruction Department of the Extension Division of the University of California.

The History of the Horse in North America, a 4-reel color motion picture, begins with archeological research and reconstructed prehistoric scenes, when the horse was no larger than a fox terrier, and follows through with a magnificent series showing the horse of today.

Great sires and dams, the famous Seabiscuit, the

(*Concluded on page* 312)

Bench Work: (left to right) "Scraping and Fitting Small Bearings;" "Reaming with Taper Hand Reamers;" "Centering Small Stock."



More Films to Train Millions in Industrial Skills

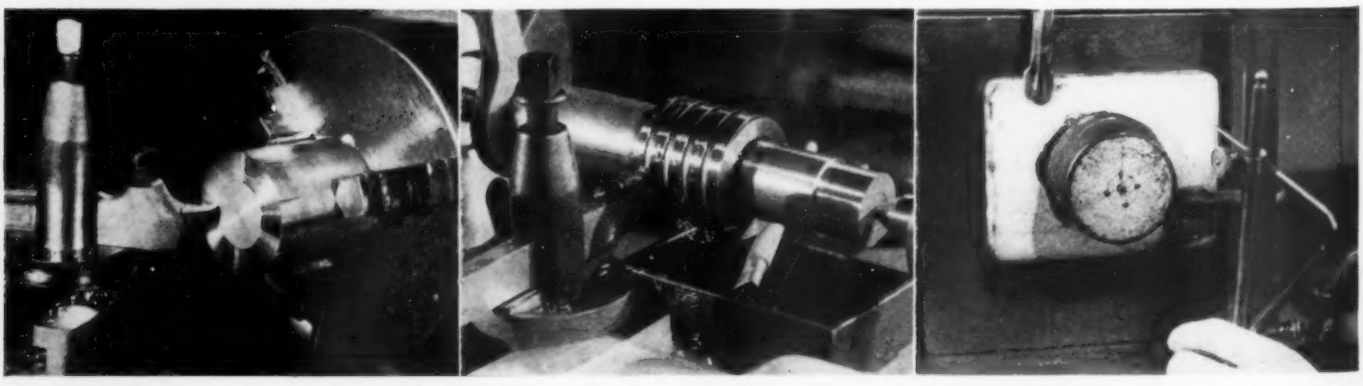
REMARKABLE results obtained with the vocational training films of the U. S. Office of Education, Federal Security Agency, in speeding the training of war-industry workers have caused the government to extend and greatly enlarge its Victory Training Film Program, and 140 new motion pictures, involving an expenditure of approximately $1,000,000, are now projected.

The purpose of these films is to accelerate the process of training new workers in the technical and semi-technical phases of war production.

Forty-eight of the original films, which marked an experiment in applying visual education to specialized skills required in war production work, were put into circulation almost simultaneously with the outbreak of the war, eighteen of them being ready a week in advance of Pearl Harbor. These initial films related in most instances to basic plant operations, such as precision measurement, bench work, the use of milling machines, cutting tools, and various other machine tasks. Ten of the films deal with shipbuilding operations. These have been used in training work by both the Navy Yards and private shipbuilding establishments and are regarded as one of the reasons why the shipyards have been able to develop greatly enlarged staffs of capable workmen and produce good ships so rapidly.

Distribution of the pictures, which have reached a total of more than 8,000,000 feet of 16 mm. films, exceeding many times what was expected when the program was inaugurated, has been made by Castle Films, Inc., of New York City. The films were made by a number of producing companies under the close supervision and direction of Dr. C. F. Klinefelter, assistant to John W. Studebaker, U. S. Commissioner of Education. Assisting Dr. Klinefelter were Floyde E. Brooker, who handled the technical motion picture phases of the work, and J. W. Barrit, formerly supervisor of apprentices of the Westinghouse Electric & Manufacturing Company and author of various textbooks on machine tools and machine shop operations. Assisting with each picture was a local advisory committee representing industry, labor and vocational education.

In the nine months following Pearl Harbor, the training films proved to be one of the important factors involved in the conversion of the country's peace-time industry to full scale war production. The enlarged film program is now being planned both because of the value and extensive use of the original pictures, and because it is anticipated that the nation's war industries will acquire many millions of new workers during the next twelve or fifteen months. They are especially adapted to the training of women who have had no industrial experience, and it is estimated that upwards of 5,000,000 women will be required by our war industries and shipyards during the next year. The subjects for the new program are now being selected, and



(Left to right) "Fundamentals of End Cutting Tools;" "Cutting an External Acme Thread" (from the Engine Lathe series) "Countersinking, Counterboring and Spot Facing" (one of the films on the Vertical Drill).

it is expected that a substantial number of the films will deal with additional shipyard operations and airplane manufacturing.

To cover the cost of the Victory Training Films for the current fiscal year, Congress has appropriated $1,000,000, which is, as far as Office Education officials could recall, the first instance in the history of the federal government of an appropriation being made specifically for motion pictures. Manifestly both the Budget Bureau and the House Appropriations Committee were impressed with the use made by industry and educational institutions with the first forty-eight films.

Dr. Klinefelter and his co-workers feel that the films have been exploring a new pathway in visual education, and are greatly pleased with the volume of letters reaching the Office of Education from the training departments of companies, from state departments of education and from vocational schools emphasizing the value of the pictures to both instructors and trainees. The principal advantages have been to shorten the training period in many skilled crafts, and to save money for the companies producing war materials.

One of the points in favor of this type of training is emphasized by A. F. Johnson, Coordinator of Shipbuilding, U. S. Maritime Commission.

"To show learners," he says, "how the structure and equipment of a vessel are produced and assembled, all this without interference of related trades and in proper sequence, would be impracticable on the vessel itself. These learners would get in the way of productive workers. On the other hand, these films, with supplementary animation and commentary, can be used repeatedly and quickly to instruct beginners away from the job and with the least delay in production.

"These films convey the knowledge of assembly steps, nomenclature, part identification, markings, and supplementary erection procedures, with equal clearness. They also show skilled manipulation which young apprentices may imitate to their advantage. No other process of visual training can so vividly portray the complete story of producing and erecting typical ship's parts. Nor is it possible to put the student into so many related shop or field environments with so little loss of time. The pictures permit, if necessary, the breaking down of complete shipbuilding trades into the component skills."

John M. Amiss, industrial education director of the Chrysler plant in Detroit, relates how the speed and efficiency of this type of instruction are producing unusual results. He said:

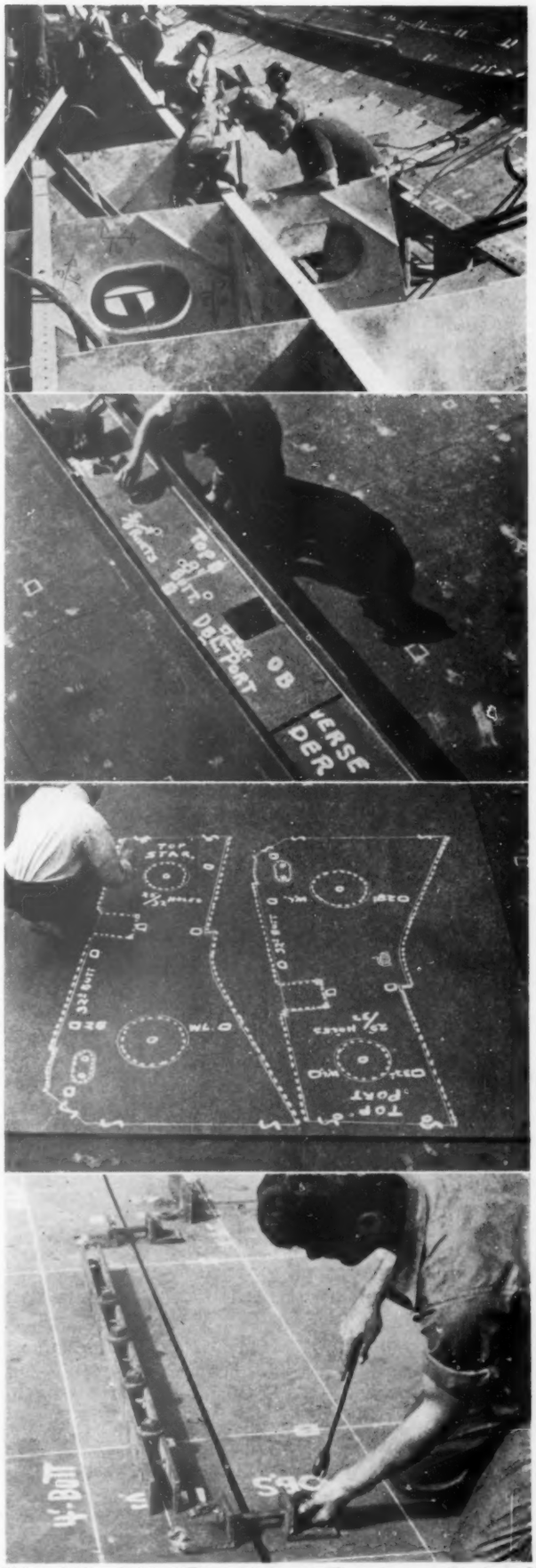
"Recently as an experiment, one of our instructors called in ten new apprentices who did not know how to read a micrometer. He merely showed the micrometer film twice to the group without any explanation or discussion whatever. He then brought in some micrometers and test blocks and had the group use the micrometers. Only one of the group tested was unable to use the micrometer as required.

"All of us acquainted with the films are as enthusiastic about them now as when we first used them. In fact, we are going out to the schools showing the films. In cases where the schools do not have a projector, we take along a projector."

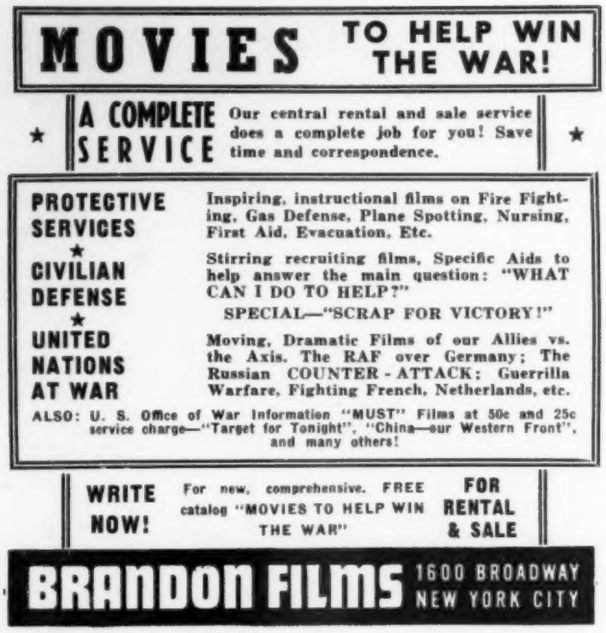
William F. Cline, Projector Supervisor of Vocational Training for Defense Work, West Virginia Department of Education, writes:

"Comments of both trainees and instructors indicate that the films are extremely valuable. They speed up the rate of learning by presenting ideas in a concise, interesting way. They develop better comprehension by showing and explaining at the same time."

The forty-eight films now in circulation are being



Shipbuilding Skills: (Top to bottom) "Interbottom Sections;" "Side Frames—Sub-assembly of a Web Frame;" Deck Girders;" "Deck Plates—Regulating and Setting."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Some of the larger companies have been so impressed with the role of visual aids of this type in employee training that they have made training films of operations distinctive to their own industries, while others are constructing auditoriums for the showing of the training films.

Dr. Klinefelter is enthusiastic over the success of the original films. He announces that the Education Office staff is being enlarged to handle the new operations planned and to give extra service to shipyards, vocational schools, war industries and industrial plants engaged in their own training programs.

School-Made Motion Pictures

(*Concluded from page* 309)

child's beloved pony, and groups of every recognized breed are color-filmed in action. Saddle and draft horses perform, as do the racing horse, the trotter, the pacer, the hackney, the rodeo pony, the hunter and the harness horse. There are scenes with the appoloosa, pinto, palomino and Arabian which will thrill every lover of horses.

The film was produced by the University of California Extension Division in cooperation with the departments of Paleontology and Animal Husbandry. Organizations, schools and others throughout the State may use the film by contacting the department of Visual Instruction, 301 California Hall, University of California, Berkeley.

A City School System Keeps In Step with the Emergency

HOW the Visual Education Department of the Providence, Rhode Island, schools has been expanded to take care of new curricular needs in the secondary schools occasioned by the demands of wartime, is told in a detailed report furnished by Henry E. Childs, Supervisor of Visual Education.

The Superintendent of Schools has endorsed a national program whereby high school pupils shall be trained with the expectation that they will soon serve in the armed forces or supporting services. Existing courses of instruction are being modified to fit wartime needs better. The time schedule is adjusted to allow time that may be used to provide additional information and stimulation so that the pupils will understand the demands of wartime, increased their usefulness to the community, and possibly provide direct training to qualify them for work in defense industries or for technical services with the armed forces.

Representatives from the twelve senior and junior High Schools in Providence have cooperated in planning a series of monthly auditorium programs of 45 minutes each for the entire school, emphasizing special themes particularly appropriate this year, such as women in wartime, ideals of American democracy, the importance of rubber, air raid warden and civilian defense work, youth training for war, and so on. Many of the schools are planning pupil participation in these auditorium programs. For instance, at Hope High School, pupil activity will take the form of brief comments on the theme of the picture, or of a dramatic skit on the same theme.

According to the plan worked out by Mr. Childs and a committee of teachers for Hope High, the large auditorium at that school will be used all day one day each month. Since all pupils in the school take English, they will be sent to the auditorium during their English class period on that day. The English teachers will train the pupils who will share in the program, which will be presented seven times in one day, aided by a teacher from the social studies, science or some other department particularly concerned with the content of the film of the day.

Other films will be shown to special groups. Boys will see many of the Army films showing training which will be valuable in various branches of the service. Girls will see films about nursing or other services open to women. Both boys and girls will see films about industry. Selected groups taking radio, aeronautics and other pre-service training, will be shown films on these subjects.

First aid films will be shown to all 11th grade pupils of the schools cooperating, who will take advanced first aid this year. Nutrition films will be projected in the classroom for pupils getting this important wartime learning. The visual education department also urges the use of more films which contribute especially well to learning. The visual education department also urges the use of more films which contribute especially well to current needs in the key subjects of science, social studies, health, citizenship, guidance, and home economics.

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Experimental Research in Audio-Visual Education

By DAVID GOODMAN

Title: WHAT ARE THE EDUCATIONAL VALUES OF THE SOUND-SLIDE FILM?

Reporters: Dr. F. DEAN MCCLUSKY and ESTHER L. BERG

Purpose of Study

To determine the value of the sound-slide film as an aid to teaching, the National Research Council's Committee on Scientific Aids to Learning conducted an extensive investigation of five sound-slide films. These films were produced under the direction of the Executive Committee of the Metropolitan New York Branch of the Department of Visual Instruction of the National Education Association.

Objectives

The Department of Visual Instruction group, in accepting the project, decided that it would be desirable to produce films which could be used in teaching children from the primary school through the high school and furthermore selected as subject matter units those which would fall in areas not commonly taught at the various grade levels. As a second objective the Visual Instruction group determined to test out different types of presentation with the sound-slide film. In this way it was believed that not only would the investigation throw some light on the areas in which the sound-slide film could be used to best advantage, but furthermore that it might determine which type of presentation was peculiarly adapted to the sound-slide film type of presentation. Finally, if the potentialities of the sound-slide film as a teaching aid could be determined, the low cost of producing such films and the lower ultimate cost to the consumer was considered to be a major factor inasmuch as the standard sound-slide film is comparable in length of presentation to the 400 ft. sound-on-film motion picture. It was answers to such questions as these that the Committee on Scientific Aids to Learning wanted to know and this recently completed investigation helps to throw light on these problems.

Procedure

The Executive Committee of the Metropolitan New York Branch of the Department of Visual Instruction of the National Education Association appointed from its membership sub-committees to be in charge of each sound-slide film production. The areas in the curriculum into which each unit was to fall were determined and these in turn were assigned to the sub-committees. Sub-Committees were given the privilege of calling in others to assist them in their work.

Five units were determined upon: one in the field of Story Telling, applicable to children of the first and second grades; second, Safety, applicable to children of the third and fourth grades; third, the Teaching of Graphs applicable to children of the fifth, sixth, and seventh grades; fourth, Teaching of Vocational Guidance, applicable to junior and senior high school students; fifth, the Teaching of Human Relations, applicable to children of the senior high school.

After these areas had been determined upon, the search for suitable units of subject matter next was undertaken. It was determined that at the primary level the Story Telling film would present that well-known story "The City Mouse and the Country Mouse." The children in a Long Island public school were used as background subjects and an artist was employed to make miniature sets and figures to illustrate the story. The pictures were photographed in Kodachrome.

In the second aera, the teaching of Safety, the script was based on rhymes covering various types of hazards confronting children on streets. These rhymes were written by third grade children in one of the New York public schools. The photography was in Kodachrome color, miniature sets and dolls being used to illustrate the various safety situations.

In the third area, Graphic Representation, a straight lecture type of approach was used. The script was prepared by a teacher of mathematics in one of the schools in Staten Island. Inasmuch as most of the "pictures" used in this film were charts and graphs, they were drawn up by expert draftsmen and photographed. This film was produced in black and white.

In the fourth area, Vocational Guidance, a unit entitled "Your World of Tomorrow" was produced in cooperation with one of the large New York City junior high schools. Here a new technique was introduced; namely, that the guidance counselor and the individuals appearing in the pictures carried on a conversation. The person speaking had his back to the camera so that there would be little confusion created by conversation between people appearing in still pictures. This film was produced in black and white.

The fifth area, Human Relations, grew out of a class in sociology in a Westchester private school. The class prepared the script and served as the subjects for the photographs. This film was produced in black and white.

In producing these units the Department of Visual Instruction group took every possible precaution to create units which would be educationally sound and it was clearly understood that the measure of success would rest largely on the reaction of the students with whom they were to be used as instructional material.

The Committee on Scientific Aids to Learning proceeded to secure evidence as to the educational effectiveness of these several units. The first step consisted in sending three of them to a number of summer schools of education where the films were exhibited to teachers, principals, and students who were asked to answer rather elaborate questionnaires giving their opinions as to the educational effectiveness of the units. Following this collection of opinion, tests were prepared on each of the five units. The films were shown and preliminary forms of the test administered for the purpose of perfecting the measuring instruments which would be used later in the evaluation. These tests were carried out in a number of schools and no attempt was made to collect data concerning the children's reactions to the films. After the tests had been perfected the films were then shown under experimental conditions in three centers: first, in the public schools in New York City; second, in public schools in the Boston area; and, third, to children in the laboratory schools at the George Peabody College for Teachers in Nashville, Tennessee.

Results of the Studies

The summary of the opinions collected from teachers who used the films and those who reviewed them concerning the educational effectiveness of the five sound-slide films is as follows:

Name of Film	No. of teachers who used the film	Consider film effective and valuable		Doubtful about value of film		Consider film Ineffective	
		N	%	N	%	N	%
City Mouse and Country Mouse	248	155	62	69	28	24	10
Safety	199	135	67	50	26	14	7
Graphic Representation	15	13	87	2	13	0	0
Your World of Tomorrow	12	8	66	2	17	2	17
Teamwork	13	7	54	6	46	0	0

	Number of reviewers	Consider treatment satisfactory		Consider treatment unsatisfactory	
		N	%	N	%
Graphic Representation	134	106	79	28	21
Your World of Tomorrow	129	112	86	17	14
Teamwork	126	118	94	8	6

The significant general findings of this phase of the investigation are:

1. In the opinion of an overwhelming majority of the classroom teachers who used these sound film slides,

(*Concluded on page 324*)

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NEW FILMS OF THE MONTH

As They Look to A Teacher Committee

Conducted by L. C. LARSON
Instructor in School of Education
Consultant in Audio-Visual Aids
Indiana University, Bloomington

Assisted by LLOYD F. EVANS and CAROLYN GUSS
Extension Division
Indiana University, Bloomington

Scrap for Victory

(Brandon Films, Inc., 1600 Broadway, New York City) 12 minutes, 16mm. sound. Sale price $25.00. Apply to distributor for rental sources.

With the words, "We are a nation of doers, not watchers . . . that's why we have the highest standard of living on earth," a series of shots shows workers on an assembly line of a great war materials plant, and workers entering a plant while one man looks on. Later, this man, who regrets that his job is not in actual war materials production, is shown at home where he reads about the campaign for the salvage of scrap. Glad of the opportunity to make a direct contribution, "Pa" and "Ma", daughter Mary, who is a typist but wishes she were a nurse; and little "Billy," who wishes he were old enough to be a soldier, all find a way to help America's war effort by collecting "scrap for victory." Wool for uniforms, rags for cleaning guns, metals and rubber for reprocessing are collected and put in boxes. The articles which this family collects include a loving cup, ash trays, keys, and a coffee pot; a hot water bottle, rubber heels, and a bathing cap; household furnishings, worn table linens and towels. Each item looks small; but when added to the community's salvage heaps, it helps swell the mountain of salvage. A sequence shows the reclamation of rubber and the commentator states that one old tire provides the rubber for 12 gas masks, while 125 old tires provide enough rubber for a Flying Fortress. The conversion of salvage into materials of war is followed by a flashback to the home where the family is aided in their salvage effort by the dog who comes in with his contribution, a rubber bone.

COMMITTEE APPRAISAL: This film is designed to assist in initiating campaigns for scrap salvage and to encourage every participant by convincing him of the value of even his small contribution. It should be valuable at all levels in schools and in community organizations. Some of the pictorial statistics, if not critically examined by the audience, might contribute to a dangerous optimism about America's supplies of vital materials.

The Battle Is in Our Hands

(United States Department of Agriculture, Washington, D. C.) 48 minutes, 16mm. sound. Sale price approximately $24.00. Apply to distributor for list of depositories.

This documentary film opens with scenes of Alabama — negroes picking cotton, mules turning the sugar cane press, negroes boiling sugar cane sap to make sorghum—all to an accompaniment of Paul Robeson's chant of "The Walls of Jericho." Then, amid rumblings of distant cannon, a battle field scene is shown, an air-raid warning is sounded, the battle comes closer to Childersburg, Alabama, and men line up for strange new war jobs. Plans are completed for a $75,000,000 powder plant, and men and machinery go to work. People leave their farms so that the private buildings can be razed to make room for the federal project. Again Paul Robeson chants "The Walls of Jericho" as soldiers, tanks and equipment come pouring into the town. A rapid change takes place. A whole new life mushrooms into existence, bringing with it open-air theaters, bunk houses, unions, trailer camps, lots of money, and boom times. This picture of prosperity is then compared with the events in 1917 when soldiers left for World War I, and mining and agriculture brought prosperity to the people of the valley. The period of depression following the first World World is then depicted with the mines closed, brush claiming most of the land, and farmers going from their farms to the roads. The commentary then explains that we do not want this to happen again; that every man's brain and muscle should be working for democracy; that a post-war prosperity won't just happen; that we must work for it. "The battle is in our hands."

COMMITTEE APPRAISAL: This film sets up socio-economic problems which may be expected to require solution when victory is won, and, if skillfully used, should provoke critical thought and discussion in both school and adult groups. The generalization in the commentary that, "the people have not changed—only their way of living", should have been more fully documented in the pictorial content. The last three reels of the film compare unfavorably with the first due to a lack of unity in the organization of the material.

Making a Clay Portrait

(Vanguard Productions, 6233 Calumet Ave., Chicago, Illinois) 12 minutes, 16mm. second. Sale price $35.00. Apply to producer for rental sources.

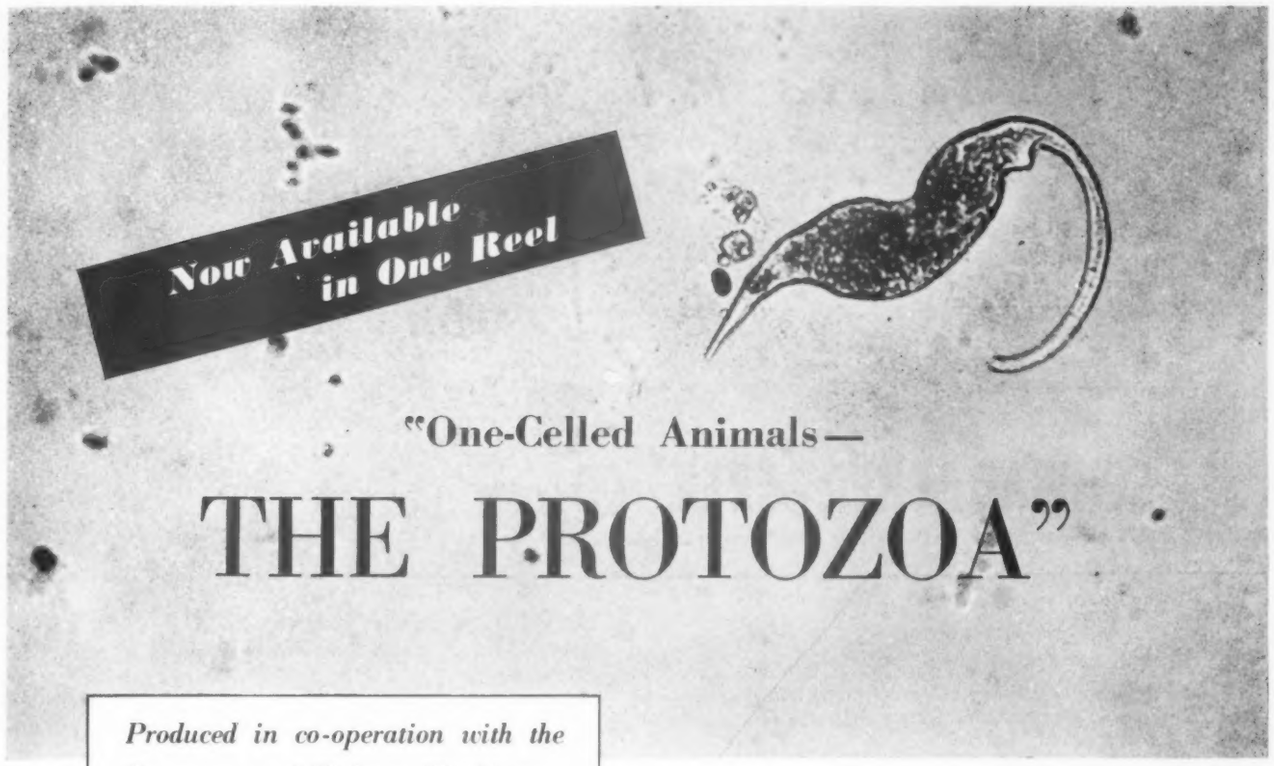
The essential techniques involved in modelling a water-clay portrait are demonstrated and explained in this film by Arturo B. Fallico, Ph. D., of the Chicago Teachers' College art department. The studio, materials, sculptor, and model are shown, and the sculptor explains the construction of the armature. The following scenes show the successive stages in modelling clay: forming a "basic head" on the armature with clay strips and a wooden mallet; transferring the model's measurements to the basic structure by means of calipers; carving the fundamental planes to these dimensions; changing the flat surfaces to curves by carving and adding clay; the smoothing of the forms and the working of detail into the contours; accompanied by the sculptor's verbal explanation of each technique, and by frequent comparisons with the model. The final scenes show the sculptor transferring to the generalized portrait the individual differences which characterize his interpretation of the model, and the texturizing of the finished portrait, which is then compared in closeup with the model.

COMMITTEE APPRAISAL: This is a skill film, and is recommended for use in all classes and groups concerned with the modelling of plastic materials into art forms. The film is characterized by exceptional clarity and pleasing tone values resulting from careful photography.

(*Concluded on page* 318)

This monthly page of reviews is conducted for the benefit of educational film producers and users alike. The comments and criticisms of both are cordially invited.

Producers wishing to have new films reviewed on this page should write L. C. Larson, Indiana University, Bloomington, Indiana, giving details as to length, content, date on which the film was issued, basis of availability, prices, producer, and distributor. They will be informed of the first open date when the Teacher Committee will review the films. The only cost to producers for the service is the cost of transporting the prints to and from Bloomington. *This Cost Must Be Borne By The Producers.*



Dileptus

"One-Celled Animals—

THE PROTOZOA"

Produced in co-operation with the Department of Biology, Washington Square College, New York University

THIS condensation of Eastman's authoritative two-reel classroom film, *"The Protozoa,"* retains all the essential features of the longer picture (still available). Filmed through a laboratory microscope, it provides a vivid demonstration of the life processes of several common varieties of one-celled organisms. Included is the dissection of an Amoeba, showing the characteristics of the nucleus, cytoplasm, and contractile vacuoles. Means of locomotion, methods of food getting and digestion, elimination of waste, reproduction, and protection are illustrated in such forms as Amoeba, Condylostoma, Exuviella, Paramecium, Blepharisma, Actinosphaerium, Spirostomum, Stichotricha, Difflugia, Personympha, Dinenympha, Zoothamnium. 1 reel (silent), $24.

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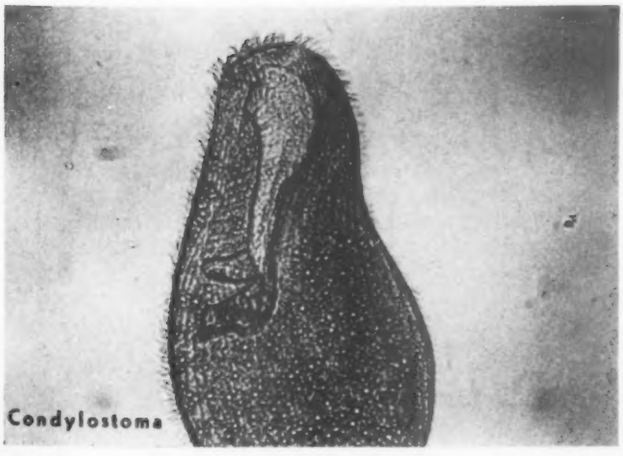
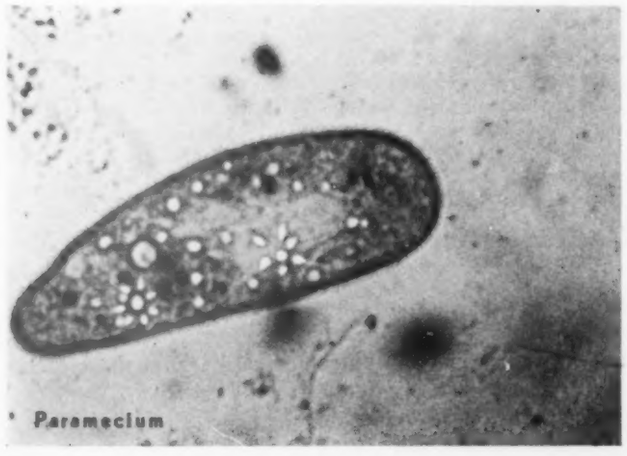


Condylostoma



Paramecium

"A pictorial encyclopedia of the Pacific" . . . ★ ★ ★ ★

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(*Concluded from page* 316)

In Every Day

(Finer Films, Inc., 7936 Santa Monica Blvd., Los Angeles, Cal.) 12 minutes, 16mm. sound. Sale price $40.00. Apply to producer for rental sources.

The film follows Jack, a healthy boy of junior high school age, from the time his dog awakens him at seven in the morning until he retires at nine o'clock that evening. Upon rising, Jack drinks a glass of water, washes his teeth with up-and-down strokes on the outer surfaces and circular movements on the chewing surfaces, takes a shower, and carefully clothes himself. His breakfast consists of a glass of fruit juice, hot cooked wheat cereal, a glass of milk, boiled eggs, and toast. After bidding his mother goodbye, Jack is off to school. Here his good posture is a reflection of his mental and physical health. With other boys Jack enjoys his lunch out-of-doors. After lunch Jack has a semi-annual medical check-up given by the school doctor. As he rides his bicycle home after school, he observes the traffic rules and makes arrangements to meet the other boys at the public park after he has cut the grass. When he rejoins his pals, they play outdoor basketball. Jack returns home in time to wash his hands and comb his hair before his dinner of vegetable soup, broiled salmon steak, green beans, lettuce and tomato salad, whole wheat bread and butter, a glass of milk, fruit salad and cream. When his studies are completed, Jack enjoys his hobby, model airplanes. Then having petted his dog, he puts him out for the night, bids his parents goodnight, raises his window, takes several deep breaths, kicks off his house slippers, and retires.

COMMITTEE APPRAISAL: This film presents the ideal, or at least above average situation, and as such should be useful in setting up goals for physical fitness, mental health, and nutrition programs. For this purpose it is recommended for use in elementary and junior high school, and in parent-teacher and public health adult groups. Greater reality would have been achived in some of the sequences by a judicious use of indigenous sound rather than commentary.

Testing Preferences with 2" x 2" Slides

(*Concluded from page* 301)

floor, was placed in the center at the front of the room.

A 300 Watt 2" x 2" lantern slide projector, with an automatic cooling attachment, was placed in the center of the room about 15 feet from the screen. The projected image was about 36" high. The shades were drawn in such a way as to allow some light to come into the room so that children could see their answer sheets. However, no light was permitted to strike the screen directly.

All classes from the Second Grade through the Sixth Grade were tested in all five schools. The writer administered all tests, thus minimizing the possible influence of different experimenters administering the test. Each child recorded his preference for the traditional painting or the modern painting in each pair. This was done in pencil on a mimeographed answer sheet. On each sheet, name, school, class, date, and age were written. Since each sheet provided for only twenty answers, three sheets were used, and the remaining four choices were entered in four spaces on the back of the third sheet.

By using this 2" x 2" lantern slide technique, several thousand elementary school children were tested with maximum effectiveness and minimum waste of time, energy, and funds. With the demands of war-time economy, psychologists and educators may find a wide use for lantern slides in testing, especially where group testing is adequate for the purpose.

Following are a few of the findings of this study:

1. The test of preferences for traditional and modern paintings showed evidence of high validity and reliability.
2. Paintings which adults generally believe that children should be taught to like (that is, traditional paintings) constituted only in part the paintings which children themselves actually like.
3. The younger the child, the less is his spontaneous and primitive preference for traditional paintings, and the greater is his direct emotional preference for modern paintings.
4. If we are to give consideration to what children may be reasonably expected to like, then it would seem that modern paintings might well be included in picture study in elementary schools, at least to a greater extent than has been the case in the past.
5. Differences in preferences tended to be related to the socio-economic background of children attending different schools.
6. Imaginative treatment of the human figure ("distortion", as practiced by modern painters) appeared to be more disturbing to children than imaginative treatment of landscapes.

Darkening the School Auditorium

BYRON O. CULLY, Principal
Junior High School, Freeport, Illinois

FOR schools whose facilities and money for visual education are limited, the method of darkening an auditorium, described in this brief account, may be suggestive of a way of darkening larger rooms for use of visual aids with groups larger than a single class.

The problem in our school was to provide a room suitable for use by either a whole grade or by the entire student body of 630 pupils. The school had a room that would accommodate a single class but desired facilities for larger groups. The only room available was a large combination study-hall-auditorium, seventy feet wide by seventy-five feet long, equipped with regular old-type desks. It was capable of seating the entire student body if pupils for the most part sat two in each seat. The window space was large, for there were twenty windows—six on one side, seven on the opposite side, and seven in the rear. The glass space in each window was eight feet eight inches by three feet four inches. Various ideas were investigated, but the one described here proved the best from both a financial and an efficiency standpoint.

Each window is equipped with a dark green shade, nine feet long by four feet wide, mounted on a spring roller and fastened to the casing above the window. The casing on both sides and the top is five inches wide. Thus, the shade, when pulled down, is of sufficient width to extend well over the casing on each side of the window. On the casing along each side of the windows a strip of wood, eight feet long, three inches wide, and one-half inch thick, is fastened in place by two small spring hinges. The front of each strip of wood comes within one inch of the inside edge of the casing. The hinges are fastened to the edge of the strip of wood farthest away from the window, with one hinge about one foot from the top and one hinge about one foot from the bottom of the strip of wood.

To darken a window, the strips of wood are sprung back, the shade is pulled down, and then the strips of wood are snapped over the curtain. The strips of wood hold the curtain tightly against the casing. When not in use, the strips are snapped against the casing, thus making them inconspicuous. Staining them to match the casing makes them still more inconspicuous.

The only light that enters is the small amount near the top and near the bottom of the window where the strips of wood do not hold the shade down against the casing. The room is dark enough however, to show excellent pictures, eight feet by ten feet, on a glass-beaded screen, with a 750-Watt projector at the rear of the room, a distance of seventy feet.

Reliable boys are responsible for the equipment and for the shades. When a program is scheduled, the boys are notified of the date and the time. They see that the equipment is ready and that the room is darkened. When the program is over, they put the equipment away and raise the shades.

The cost of shades and all materials was slightly over one hundred dollars. The work of installing the shades and the strips of wood was done by the school custodian.

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News and

Bureau of Mines Films in Demand

Reinforcing the efficiency of manpower in the factory and on the field of battle, Bureau of Mines free educational motion pictures are being shown in increasing numbers to men who are building ships, planes, guns, tanks and other weapons and to men who will maintain these implements of war on a dozen fronts, according to R. R. Sayers, Director of the Bureau of Mines. In Great Britain, South America, and throughout the North American continent, thousands of civilians and members of the armed forces are learning more about mining, metals, lubrication, gasoline and Diesel engines, abrasives, storage batteries, and similar subjects through motion pictures prepared under the direction of the Bureau of Mines.

Embarking on its busiest season in history, the Bureau's film library is receiving "bookings" months in advance for sound and silent films to be shown by the Army Air Force, the Royal Air Force, British Flying Training Schools, U. S. Naval Air Stations, industrial training classes in schools and factories, aeronautical schools, technical classes in colleges and universities, public and parochial grade and high schools, civilian defense classes, refineries, mine operators, and many other groups.

Dr. Sayers informed Secretary of the Interior Harold Ickes that the attendance at showings of Bureau films, which totaled more than 10,000,000 persons during the past fiscal year, is expected to increase at least 10 percent during the coming 12 months because of their wider use in vocational training programs now being conducted by many of the Nation's war factories and by the Army and the Navy.

During the 12 months ended June 30, 1942, Bureau films regarding the production and fabrication of aluminum were viewed by more than 600,000 persons, Dr. Sayers said. Keeping apace with wartime requests for more films regarding aluminum the Bureau soon will release three sound motion pictures explaining the welding, riveting and machining of this critical metal.

Another film which is expected to achieve a record circulation when it is completed is "First Steps in First Aid," a motion picture based largely on the Bureau of Mines' "Manual of First-Aid Instruction," the booklet which has been used in the training of more than 1½ million persons in the Bureau's first-aid methods.

In a recent four-months period, a Naval Air Station trade school used 36 different films furnished by the Bureau in instructing 4,000 young men in various occupations and familiarizing them with industrial processes and industrial areas. One was from the series "Through Oil Lands of Europe and Africa," a set of three films which shows in detail the principal ports and petroleum fields of the Axis countries. These films also are used frequently by teachers of current events and history classes in tracing the course of the war, Dr. Sayers stated. By stressing efficiency and safety in the mineral and allied industries, Bureau of Mines films have brought to millions of Americans and others a bet-

Notes

ter understanding of industrial problems, processes and activities.

During the past 26 years, the Bureau's film library has increased until it now has more than 6,000 reels in constant circulation. The motion pictures are distributed without charge by the Bureau to industries, schools and other groups. Applications for films are addressed to the Bureau of Mines Central Experiment Station, 4800 Forbes Street, Pittsburgh, Pennsylvania. The exhibitor is expected to pay transportation charges and for loss or damage other than normal wear.

College Film Courses Attuned to War

The pioneer course on the Motion Picture given for many successive years under the joint auspices of New York University School of Education and the National Board of Review of Motion Pictures, has been streamlined to the war, it was announced this week by Dr. Frederic M. Thrasher, who is in charge of the course. The course will present all the varied functions of films in war-time, examples of each function, and methods of using each type of film, and will explain under what conditions these films may be obtained.

In gearing the motion picture course to war-time needs, none of its regular features, which have become well-known during the past eight years, will be sacrificed. There will be the same presentations by well-known authorities in the field of varied topics covering the technical, the artistic, the educational and the social aspects of the movies. Again the course will be richly illustrated by film showings, many of them of pictures not to be seen elsewhere. The course meets Thursday evenings, 6:15 to 8:00 o'clock, in the School of Education Auditorium, at 41 West Fourth Street, New York City.

◆ ◆

The Institute of Film Techniques of the Evening Session of the City College of New York have inaugurated several new courses this autumn, beginning September 24th. Outstanding is the course on audience analysis to be given by Richard Ford, Film Officer of the British Press Service. The students, working in theatres, defense training centers, and air raid warden meetings, will conduct surveys of the effectiveness of public information and training films on local audiences.

In another new course, students will write and produce a short war film under the supervision of Irving Lerner, director of "A Place to Live".

Other courses will be: "The Film at Work," conducted by Irving Jacoby, the Institute's supervisor; "Fundamentals of Film Production," by Willard Van Dyke, and "Trends of Film Progress," by Theodore Strauss of the New York Times.

◆ ◆

A class of students in the Hunter College evening division (New York City) this term are studying the impact of the war on the development of the motion picture as an art.

FACT or FICTION!

Whether you seek
EDUCATION or ENTERTAINMENT
you will find that
the VISUAL way is the BEST way!

INCREASE your knowledge of world affairs and home affairs; enjoy the thrills of your favorite sport in season and out of season; "See America" and travel to the four corners of the world; . . . or see Hollywood's greatest stars in their greatest pictures, just as they are shown on the screens of America's theatres!

Here are some of the outstanding dramatic, musical, and comedy successes of the year, pronounced by the leading motion picture critics as

"Pictures You Must Not Miss!"

ABBOTT & COSTELLO
—the comedy team that is absolutely convulsing the nation, starring in two of their finest comedies—

"KEEP 'EM FLYING"
—a story of the two nit-wits who get tangled up with the air corps, bringing to the screen some of the most thrilling and spectacular air shots ever filmed and—

"RIDE 'EM COWBOY"
—a picture which puts these ace comedians on horses, but can't keep 'em there. A hilarious comedy featuring an all star cast of Hollywood beauties.

Deanna Durbin
Charles Laughton
in "IT STARTED WITH EVE"
Two great stars in one of the finest comedies of the year.

Burma Convoy
Flying Cadets—Road Agent
Here are three action-adventure pictures with top flight stars, each of which is guaranteed to provide you and your friends with a glorious evening of entertainment.

We are also proud to make available to you at this time, two feature productions

"CAVALCADE OF AVIATION"
and
"MENACE of the RISING SUN"
These two featurettes were actually billed as features in the finest theatres of America. They are timely, thrilling, spectacular and authentic. You should not miss these. They are the "must" motion pictures for every American.

Write Immediately to

Universal's Non-Theatrical Department for complete information about these extra-ordinary attractions noted above as well as for features, short subjects, comedies, musicals, travelogues and animated cartoons.

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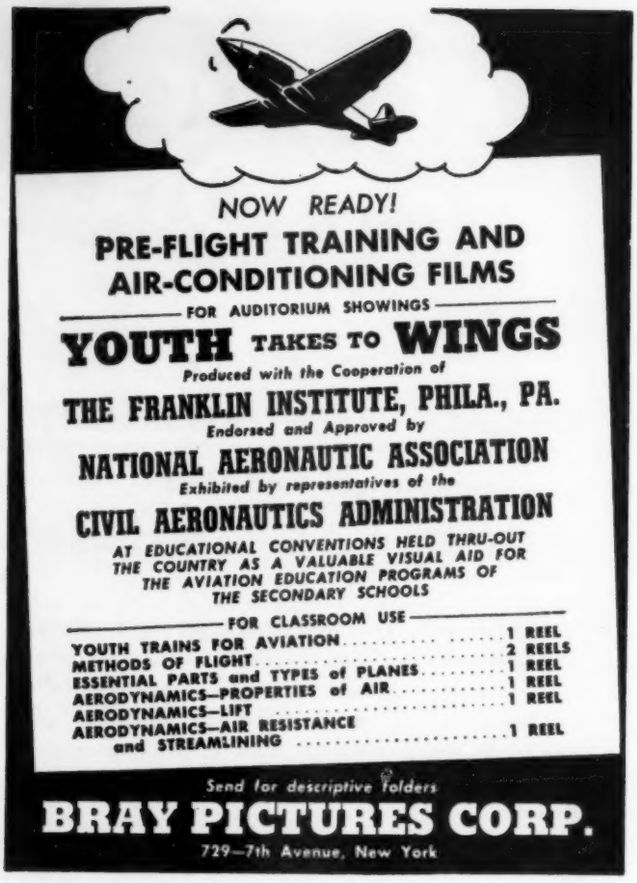
NOW READY!
PRE-FLIGHT TRAINING AND AIR-CONDITIONING FILMS
FOR AUDITORIUM SHOWINGS
YOUTH TAKES TO WINGS
Produced with the Cooperation of
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AT EDUCATIONAL CONVENTIONS HELD THRU-OUT THE COUNTRY AS A VALUABLE VISUAL AID FOR THE AVIATION EDUCATION PROGRAMS OF THE SECONDARY SCHOOLS
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YOUTH TRAINS FOR AVIATION ..... 1 REEL
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AERODYNAMICS—PROPERTIES of AIR ..... 1 REEL
AERODYNAMICS—LIFT ..... 1 REEL
AERODYNAMICS—AIR RESISTANCE and STREAMLINING ..... 1 REEL
Send for descriptive folders
BRAY PICTURES CORP.
729—7th Avenue, New York

School Exhibits to Show Wartime Services

This year the schools of America will have an opportunity to tell the full extent of their wartime service through the nation-wide Schools at War program which has been launched. Sponsored by the War Savings Staff of the Treasury Department in cooperation with the U. S. Office of Education and its Wartime Commission, the program is designed to intensify and unify the war activities of every school.

Through local and state exhibits of all Schools at War activities and demonstrations, the entire nation will see the splendid work of the teachers and students of America. Through a tremendous national exhibit —"America's Schools at War"—the outstanding displays and reports from schools throughout the nation will be brought together.

To every school which enlists in the Schools at War program—and reports a well-rounded schedule of wartime activities—will be presented a special certificate of service signed by the Secretary of the Treasury. To each state, in recognition of the part its schools play in the national war effort, will be awarded a "Liberty Brick"—an original brick from historic Independence Hall, mounted in an electrically lighted glass case before a colored bas-relief of Independence Hall.

To show its progress in the Schools at War campaign, each participating school is asked to make a report on its program of work in a sixteen-page scrapbook to be provided by the Treasury Department. Through clippings, posters, photos, stories, written reports, and actual samples of student work, a school may give a bird's-eye view of its wartime program. To be really effective, the school program should show unity and evidence of having lasting significance. Scrapbooks are to be completed by Jan. 7 and displayed at local, state, and national exhibits.

In remote country schoolhouses and in the most modern city schools, these exhibits will display dramatic evidence of the vast school army helping on the home front. From local community exhibits the best material will be sent to the state and national exhibits. If they tell their stories vividly enough, these schools at War Exhibits can help to strengthen, unify, and motivate the morale of each community—can put to work its will to win. They will include varied programs of music, pageantry, activity demonstrations, student club work, and, if possible, parades illustrating what military equipment and war materials have been paid for by the student purchase of War Savings bonds and stamps.

The whole Schools at War program is planned about these three great commands issued to the civilian army fighting on the home front: Save! Serve! Conserve! By saving, serving, conserving, and by learning why these habits are wise and patriotic, students will be training today for their responsibilities as citizens of the United States and the United Nations.

(*Michigan Education Journal*, September)

Movie Engineers Convention

A world-wide view of how motion pictures are being used to spot Axis weak points, speed up the training of United Nations fighting units, and aid the war effort will be presented when the Society of Motion Picture Engineers opens its 52nd Semi-annual meeting at the Hotel Pennsylvania in New York City October 27. The foremost technical and research men in the country's entertainment industry, representing the 1200 members of the Society, will attend the three-day convention.

Advances in engineering phases of the motion picture industry during the past year will be revealed through the presentation of seventeen papers at four general sessions. One symposium will be devoted to a discussion of 16mm motion pictures.

One of the sessions will take place at the U. S. Army Signal Corps Photographic Center in Astoria, L. I. where the group will be welcomed by Colonel M. E. Gillette, Commanding Officer. The session will include presentation of papers concerned with motion pictures and the war effort and an exhibition of army training films. A tour of the center will follow the session.

Tours also have been arranged at the Museum of Modern Art Film Library and Radio City Music Hall. There will be a showing of pictures selected for their importance in the development of the art at the Museum, with addresses by John Abbott and Miss Iris Barry.

On the international scene, talks will be made by representatives of the Soviet Union and the Chinese National government. The Russian speaker will be Gregory L. Irsky, of the Soviet Cinema Committee at Washington, who will talk on "The Documentary, Scientific and Military Films of the Soviet Union." T .Y. Lo, of the Chinese Military Affairs Commissions' Film Section, will tell about "The Underground Motion Picture Industry in China."

48 School Specials!

We asked several of our best school customers to select a list of our pictures that they could unhesitatingly recommend for school use. Their judgment must be based upon the following facts.

1. Each picture must be absolutely free from any objectionable subject matter.
2. Each picture must contain material for curriculum enrichment.

From the list selected the following 48 received the most votes, and we unhesitatingly recommend these features to our discriminating school accounts.

Scene from "Her First Romance."

Abraham Lincoln
Auld Lang Syne
Barefoot Boy
Black Beauty
Blockade
Boy of the Streets
Boys Reformatory
Breaking the Ice
Call of the Wilderness
The Challenge
Crooked Circle
Daniel Boone
Edge of the World
Escape to Paradise
Everything's On Ice
Fighting to Live
Fisherman's Wharf
Fit for a King
Flying Deuces
The Gang's All Here
Gangster's Boy
Gentleman from Arizona
The Gladiator
Glory Trail
Haunted House
Hawaii Calls
Her First Romance
Her Uncle Sam
Hoosier Schoolboy
Let's Sing Again
Make a Wish
Man of Aran
Father O'Neil
(Mutiny in the Big House)
Old Swimming Hole
Orphans of the North
Peck's Bad Boy
Peck's Bad Boy with the Circus
Rainbow on the River
Skull and Crown
Son of the Navy
Streets of New York
There Goes My Heart
Tomboy
Topper Takes a Trip
Tundra
Way Down South
Wolf Call
Zenobia

Send for descriptive catalogs

SAVE MONEY

In booking these special School releases

1. Most of these subjects renting for $15.00 or more are available to schools on **"Your enrollment determines your rental" plan.** If your school enrollment is under 251 and you book 6 or more you will pay only $10.00 a program.

2. Schools with large enrollment, and schools with small enrollment booking pictures on which the rental is $12.50 or less may save $2.50 by booking 6 or more pictures at one time.

From "Son of the Navy."

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IDEAL PICTURES CORP., 28 E. Eighth Street, Chicago, Ill.
IDEAL PICTURES CORP., 18 S. 3rd St., Memphis, Tenn.
IDEAL PICTURES CORP., 2408 W. 7th St., Los Angeles, Calif.
IDEAL PICTURES CORP., 1739 Oneida St., Denver, Colo.
STEVENS-IDEAL PICTURES, 89 Cone St., N. W., Atlanta, Ga.
OWENS-IDEAL PICTURES (Drawer H, Milwaukee Branch), Portland, Oregon.
IDEAL-SOUTHERN 16MM PICTURES CO., 172 N. E. 96th St., Miami, Florida.
IDEAL-SOUTHERN 16MM PICTURES CO., 705 Exchange Bldg., Jacksonville, Florida.
IDEAL-HAYES 16MM PICTURES CO., 2244 Park Ave., Richmond, Va.
BERTRAM WILLOUGHBY PICTURES, Inc., 1600 Broadway, New York City.

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18TH EDITION of

"1000 and One"

The Blue Book of Non-Theatrical Films

JUST OFF THE PRESS!

Never has the valuable film information provided in this standard film reference been more indispensable than NOW when the motion picture is playing such a vitally important role in winning the war.

The hundreds of films that have been produced to give our people information on all phases of the War Effort, are listed in the new 18TH EDITION of "1000 and One" with the many distributing sources through which they may be obtained. They are listed in a separate section entitled

FILMS ON THE WAR
under many sub-headings including

Armed Forces in Action—
U. S., British, Canadian
Battle Fronts
Civilian Defense
Civilian Conservation
First Aid and Rescue Work
Life in War Time
Women in War
Wartime Production
Industry and Industrial Training
Aviation Training
Health, Food and Nutrition
Other United Nations at War

The films on our Latin-American Neighbors released through the Office of Inter-American Affairs are included in the new Edition, as well as thousands of educational subjects generally under 176 different subject classifications, always accompanied by information on distributor sources.

Price 75c

Subscribers to EDUCATIONAL SCREEN
Pay only 25c
and are urged to send renewal
if subscription has expired.

Assure yourself and your school of the valuable services of this standard film reference by sending your order NOW!

EDUCATIONAL SCREEN

64 E. Lake Street, Chicago, Ill.

Red Cross Photographic Contest

Appealing to photographers and camera enthusiasts to help record the wartime work of the American Red Cross both at home and abroad, Chairman Norman H. Davis has announced a national photographic competition with 122 prizes consisting of war savings bonds with a total maturity value of $5,125. The competition will continue through October, November, and December, and two classes of awards will be made: for the best photographs submitted each month 36 prizes will be awarded, to be followed with 14 grand prizes to selections from among the monthly prize-winning entries.

"Red Cross activities at home and abroad have expanded greatly in the war effort," Chairman Davis said in announcing the competition. "This story must be told if the vital services entrusted to the Red Cross are to reach their greatest usefulness. We believe that pictures offer one of the most effective means of informing Americans of the great organization which has been developed through their generosity and hope that the photographers of America will respond to this patriotic call."

Entrants may submit as many pictures as desired at any time during the contest, but no photographs which hertofore have been published are eligible. All entries must portray an activity of the American Red Cross or be symbolic of the spirit of the American Red Cross.

The competition will be known as the "Red Cross National Photo Awards." Headquarters are at 598 Madison Avenue, New York City, and all entries must be sent to that address. Under the rules of the contest, which is being directed by Louis C. Boochever of Cornell University, both amateur and professional photographers are eligible to take part.

Any photographs picturing military or naval activities or equipment must bear the stamp of approval for release and publication by the proper military or naval authorities. No print or enlargement more than ten inches in the longest dimension may be entered. They should be mailed flat and unmounted. On the back of each entry should be printed the name and address of the competitor and a brief title or description of the picture.

Each month's entries will be judged by men and women prominent in the photographic and art world. Men in the military and naval service who wish to submit entries may obtain printed copies of the rules governing the contest, and suggestions of subjects, from Red Cross field directors working with the armed forces. Civilians may obtain these from photographic supply dealers.

Experimental Research

(*Concluded from page* 314)

as well as in the opinion of several hundreds of graduate students and professors of education who served as reviewers, the medium of the sound filmslide is suitable for classroom use and is valuable as a teaching aid.

2. The majority of the persons who rendered judgments in connection with each of the filmslides felt, in each instance, that that particular filmslide was a valuable and effective aid to instruction. In connection with some films, however, there was a greater agreement than in connection with others.

TIMELY! DRAMATIC! FASCINATING!

THIS IS INDIA

5 Reels — 16 mm. Sound

A picture that commands attention because it portrays in authentic detail the seething land of Ghandi with its castes, taboos, unique customs and political strife.

THIS IS INDIA presents a clear insight into India's complex pattern of humanity and provides an understanding of the situation that confronts both the United Nations and the Axis Powers in their struggle for control over this vital country.

Send for Catalog of 2500 Entertainment and Educational Subjects.

Walter O. Gutlohn Inc.

ENTERTAINMENT SOUND 16MM FILM SILENT EDUCATIONAL

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OEM and INTER-AMERICAN

FILMS ARE AVAILABLE
on a Nominal Service Charge basis.

Among the subjects are:

TARGET FOR TONIGHT
DEMOCRACY IN ACTION
RING OF STEEL
BUILDING A BOMBER
BUILDING A TANK
DEFENSE REVIEW No. 3
ALUMINUM
POWER FOR DEFENSE

AMERICANS ALL
BRAZIL
COLOMBIA
OUR NEIGHBORS
DOWN THE ROAD
THE DAY IS NEW
A LINE FROM YUCATAN
HIGH SPOTS OF A HIGH COUNTRY
PATAGONIAN PLAYGROUND

3. In connection with the filmslides developed for use with the lower primary grades, a majority of the teachers believed that the filmslides should be shown two or more times. This feeling also holds true in connection with the remaining three filmslides, but the number of teachers rendering this judgment in connection with "Graphic Representation," "Your World of Tomorrow," and "Teamwork" is so small that the conclusion cannot be stated with the same degree of reliability as it can be in connection with the other two filmslides.
4. All of the filmslides did stimulate discussion and activities in some of the classes which participated in the experiment. The evidence indicates that each of the sound filmslides can readily provide a basis for useful discussion and activities if the teacher has the inclination and wishes to spend time with the class in this manner.

Summary and Conclusion

The results of the testing phase of the experiment simply show the mean, range, and standard deviation of scores obtained on the tests accompanying "Graphic Representation," "Your World of Tomorrow," and "Teamwork," and which were administered directly or shortly after the pupils had seen these filmslides. Scores indicating pupils' standing on these tests before seeing the filmslides are not available; it is, therefore, not possible to judge whether the seeing of the filmslides helped the pupils in understanding the problems on the tests. If there were significant gains between pre-test and re-test, such gains could, under certain conditions, be interpreted as evidence of growth in understanding after seeing the filmslides. In all cases, and especially in the case of the Teamwork Test, the mean scores obtained were considerably below the highest possible score which could have been obtained on the test. If the tests call for important information connected with the subject-area of each of the filmslides, then the majority of the students had not satisfactorily mastered that subject-area immediately after seeing the given filmslide.

HOLMES PROJECTORS

are doing their part

Holmes machines are being utilized by the U. S. Government for educational, recreational and entertainment purposes; in fact, they are taking all of our production at present. While the emergency lasts, we regret our inability to furnish new projectors for civilian use.

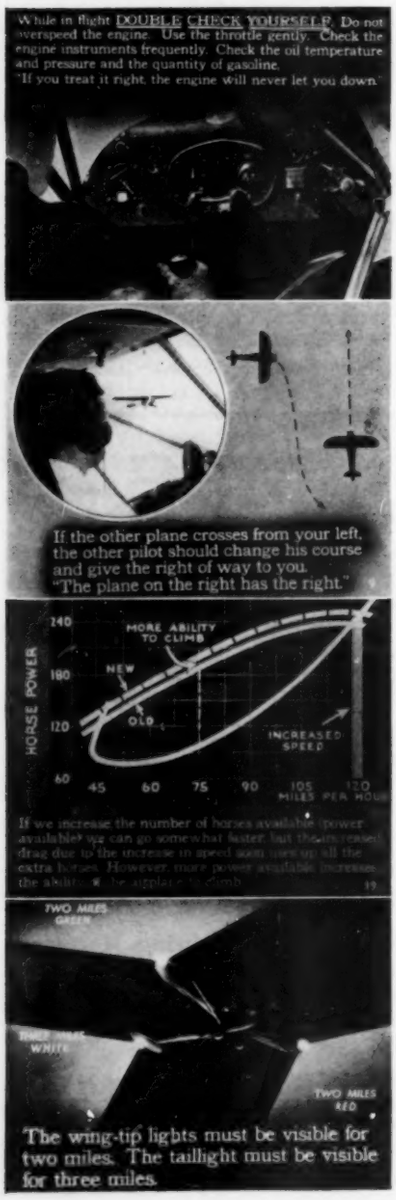
It is our desire to see all existing Holmes equipment kept operating at full efficiency, and we will endeavor to fill any requests for parts as promptly as possible.

HOLMES PROJECTOR COMPANY

Manufacturers of 16mm and 35mm Sound-on-Film Projectors for over 25 years to Dealers and Users

1813 ORCHARD STREET CHICAGO

Filmslide Kit on Aircraft Mechanics.


While in flight DOUBLE CHECK YOURSELF. Do not overspeed the engine. Use the throttle gently. Check the engine instruments frequently. Check the oil temperature and pressure and the quantity of gasoline.
"If you treat it right, the engine will never let you down."
If the other plane crosses from your left, the other pilot should change his course and give the right of way to you.
"The plane on the right has the right."
HORSE POWER
140
180
120
60
MORE ABILITY TO CLIMB
NEW
OLD
INCREASED SPEED
45
60
75
90
105
120
MILES PER HOUR
If we increase the number of horses available (power available) we can go somewhat faster, but the increased drag due to the increase in speed soon uses up all the extra horses. However, more power available increases the ability of the airplane to climb.
TWO MILES GREEN
TWO MILES RED
The wing-tip lights must be visible for two miles. The taillight must be visible for three miles.

Illustrations from the pilot training series of film slides.

Filmslides Speed Aviation Training

THE long history of the development of visual teaching has been dotted with major impulses that speeded progress for the visual movement. Currently giving strong impetus to the movement are the various visualized aeronautical courses among our schools and colleges. These courses have two main purposes, one, to make the youth of today air-conscious in preparation for the vast changes that flying is expected to make in every phase of life and living when peace comes; two, to provide a reservoir of pilots for the flying arms of the war services.

In this work, the high schools of the nation as well as the colleges, technological and vocational institutions are taking a leading part—combining the use of films with practical shop work in the case of future mechanics, and preparing the embryo pilot for intensive specialized basic training in the case of future fliers.

As a result of this national movement, which acts for the present and looks to the future, a wide variety of visual aids have been devised and made available which offer the instructor practical and effectual help, and serve to greatly shorten the period of pre-training. The series of slidefilms for Aviation Training produced by The Jam Handy Organization, Detroit, have proved to be of great value in this work.

While procedure in visualized aeronautics instruction varies somewhat in the various school systems and colleges, the science instructor in the case of the former, and the civilian pilot training coordinator in the case of the latter, are shouldering the job in most instances. Because aviation involves so many of the sciences, many of the films now available are broad enough in scope to be of use in teaching in the science field.

Broadly speaking, the program may be summed up as follows:

a) Preflight pilot training, which is elementary in character, basic "back-ground" information designed to make the beginner air-minded.
b) Aviation mechanics instruction, (plane servicing).
c) Supplementary subjects: airplane engine mechanics, metalsmiths, and aircraft metal skills.

Filmslides are available on all these subjects as well as on other related ones, such as basic electricity, oxyacetylene welding, etc.

The pre-flight pilot training series are 24 in number, all of the discussional type, consisting of 1,742 photos, drawings, diagrams and exhibits. All material used is based upon the official ground school material of the Civilian Pilot Training Program, checked and approved by the Civilian Pilot Training Service of the C.A.A. The mechanics training series consists of 41 slidefilm productions, totalling 1,078 individual pictures. There are 22 subjects, with a total of 1,316 pictures in the aircraft engine mechanics series. The metalsmiths series has 404 individual pictures in the group of nine subjects, and so on.

Much enthusiasm has been shown by instructors who have enlisted the services of these filmslides in this phase of war-time training.

Here are a few comments from experienced users:

J. H. Clouse, coordinator of Civil Pilot Training, University of Miami: "Each instructor, and there are five of them here, have used the films. The men in the primary course are more enthusiastic about these films than those in the secondary course. However, this does not mean that they are not of considerable value in the second course because they have been used there also."

Dr. W. A. Buckner, State Teachers College, Cape Girardeau, Missouri: "The series of pictures for pilot training is very effective. We have used them in the courses on civil air regulations, airplanes and engines. We are now using them in the course on navigation. We have found that we can use them most effectively by studying first our text-book, and then using the films as a sort of laboratory review."

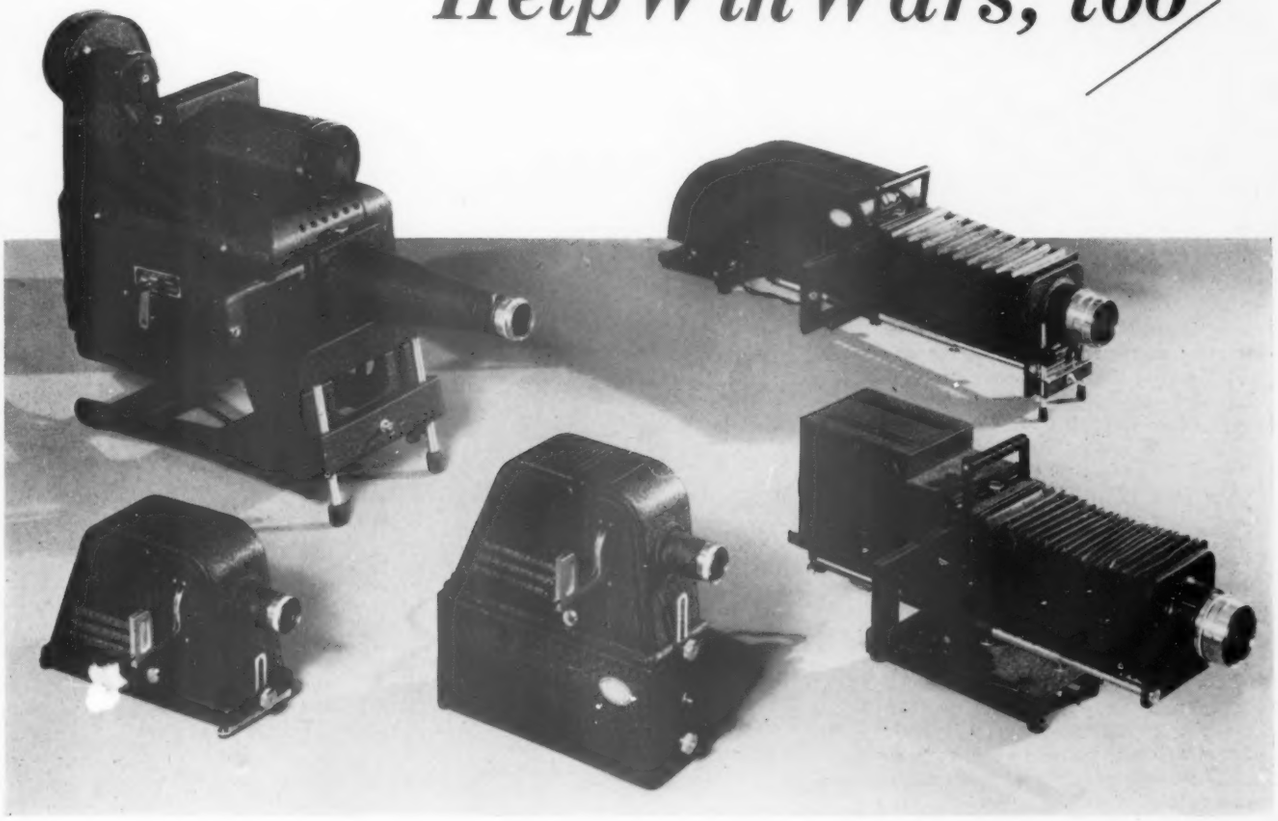
W. E. Wayman, Jr., Civilian Pilot Training Coordinator, Rensselaer Polytechnic Institute, Troy, New York: "We are more than pleased with the material and the method of presentation. In fact, we go so far as to say that the films boosted our secondary students out of the doubtful class into the certainty class as far as examination was concerned."

All of these subjects are written and produced in a manner to insure maximum help to the instructor in the accompanying discussion which must continue to rest upon him or her. Each individual picture bears a printed caption elaborating on the point the picture shows. Films may be held for general class discussion of the subject. It is not expected, of course, that films alone will make a pilot, but they do prepare a student quickly for the intensive, practical training that follows.

The use of the various mechanics or service filmslides are tied in closely with practical shop work and physical demonstration, though it is customary to give classes in aircraft mechanics the pilot training series as background material. For example, in the case of the study of welding, students first see on the screen what is to be done or to be avoided and then move on to the welding shop for practical application of what they have learned through the eye.

LYNE S. METCALFE

Delineascopes *Help Win Wars, too*



TO TRAIN a million civilians in the techniques of war; to inform fighting men of the enemy tactics, to build morale in the ranks, projection methods are used.

Yes, Delineascopes help win wars, too. They are indispensable as a means of visual communication for imparting vital information to large or small groups.

Spencer, the recognized leader in still projection, manufactures a wide range of Delineascopes to meet every need.

"Optical instruments are so vital to war and public health that the Nation's needs absorb practically all of Spencer's greatly increased production."

Spencer Lens Company

BUFFALO, NEW YORK

Scientific Instrument Division of

AMERICAN OPTICAL COMPANY

Sales Offices: New York, Chicago, San Francisco, Washington, Boston, Los Angeles, Dallas, Columbus, St. Louis, Philadelphia, Atlanta

Current Film News

■ Eastman Kodak Company, Rochester, New York, has just released a 16mm sound Kodachrome motion picture depicting the progress and applications of color photography, and its place in family life.

The Cavalcade of Color—15 minutes running time—opens with a series of scenes which show how photography is being used in such diversified fields as medicine, commercial photography, news gathering, and scientific investigation. It points out how photography is serving humanity through progress, and how it has broadened the world we live in.

Then there is a change of tempo. And the applications of photography to our personal lives are shown. Step by step the film shows how photography keeps pace with the growth of children, the beginnings of romance, the marriages, the vacations, and the happiness of every family. And how it provides a life-like record for the family to glance back on in time to come.

And too, *The Cavalcade of Color* shows how photography helps us capture beauty—such as the grandeur of our National Parks, sunsets when the sky is aflame, and the delicate grace of a flower. A patriotic note given to the closings scenes, makes it appropriate to the times.

This full-color motion picture has background orchestral music by Ferde Grofe. It will be loaned without charge to organizations such as Service Clubs, Camera Clubs, Junior and Senior High Schools and Colleges.

■ Father Hubbard Educational Films, 188 W. Randolph St., Chicago, reports the addition to its library of the following one-reel 16mm sound films:

Men For the Fleet—following the life of a Naval recruit from boot training to sea duty.

Canada at War—Life and activities in Canada in wartime.

Dutch Guiana—Native life, customs and ceremonials, and industries. Made since the war began.

Heart of Mexico—a revealing picture of the life and customs of our neighbor.

War in the Desert—recent release showing activities of the British Army in Africa and General Wavell in Egypt.

Hub of the World—Washington in Wartime.

Father Hubbard Educational Films has also been added as a distributor source for the war information films released by the U. S. Government—*Bomber, Building a Bomber, Tanks, Building a Tank, Democracy in Action, Lake Carrier, Ring of Steel, Men and Ships, Aluminum, Power for Defense, Women in Defense, Safeguarding Military Information.*

An additional feature is being added to Father Hubbard's school services—an Eskimo travel exhibit which will include a miniature oomiak, ceremonial masks, and other Eskimo paraphernalia and curios, together with representative photographs of Alaska. This ethnological travel exhibit is available to schools without cost, except that of transportation. Additional information can be obtained by writing Father Hubbard Educational Films.

■ Walter O. Gutlohn, Inc., 25 W. 45th St., New York City, announces the release in 16mm sound of the following subject:

This Is India—a timely film of the land of Ghandi — of castes, taboos, unique customs, and political upheaval. This interesting picture presents a clear insight into the complex pattern of humanity that is India, and provides an understanding of the present situation that confronts both the United Nations and the Axis powers in their "tug of war" over this vital country.

■ Bell & Howell Company, 1801 Larchmont Ave., Chicago, has acquired another reel in its series of film studies of other lands, namely:

The Real Caribbean—1 reel, 16mm sound, color or black-and-white. The importance of the area in the defense of both North and South America, is stressed. The film presents the resources, life of native population, social differences based on economic rather than color lines, and evidences of European colonization—by Spain, Britain, France, Netherlands, Denmark. Nazi warship snooping at Aruba, and the American Navy on guard are also seen.

Similar subjects in this series include Puerto Rico, Hawaii, Poland, Liberia and Mexico. Still others are in work. The purpose of the series is to bring out not merely the surface aspects of a country, as a tourist would see them, but the economic and social background and resources that give so distinct a character to each of our neighbor peoples.

■ Brandon Films, Inc., 1600 Broadway, New York City, has issued a new comprehensive catalog of 16mm sound and silent films entitled, *Movies to Help Win the War*, which will be sent free of charge to all who write directly to the distributors.

The catalog has been prepared to help meet the needs of visual education directors and others who are interested in obtaining all important films bearing on the War, from one central source. The catalog describes films dealing with: The Protective Services, Civilian Defense, Children and the War, People of the United Nations, Theatres of War, Production for Victory, War Time Recreation, Pre-Flight Aviation Training, Songs of Americana, Inter-American Relations, U.S. Office of War Information Films, Films From Britain, Canada, Netherlands, Czecho-Slovakia, China, Soviet Russia, Poland, and Fighting France, and War Newsreels. Rental rates are listed as well as outright sale prices.

Among the new releases is:

The Fighting French Navy—1 reel sound—a heartening picture of the brave Frenchmen who left Nazi dominated France to fight on the side of the United Nations.

■ Castle Films, Inc., 30 Rockefeller Plaza, New York City, is distributing twelve of the government films at approximately laboratory print costs, as one of their contributions to the war effort. The subjects that are now ready for outright purchase through Castle are: *Aluminum, Bomber, Building a Bomber, Tanks, Building a Tank, Power for Defense, Ring of Steel, Lake Carrier, Women in Defense, Anchors Aweigh, Keep 'em Rolling, Caissons Go Rolling Along* (the last three are patriotic song shorts).

Other late Castle releases include:

Fun Cartoons in Color, based on favorite childhood tales—1 reel each—*Little Black Sambo, The Headless Horseman, Sinbad the Sailor, The Big Bad Wolf.* Also available in black and white.

Here Comes the Circus—the thrills of Cole Brothers circus photographed during actual performance, containing all the excitement of "the greatest show on earth."

Sport Spellbinders—presenting daredevil stunts in a variety of sports.

The new Castle Films 1943 catalogue is now available, listing more films than ever. Printed in two colors, it describes more than 125 releases on World News, Sports, Adventure, Civilian Defense, Travel, Old Time Movies, and Cartoons. A free copy can be obtained by writing Castle Films, Inc.

■ Princeton Film Center, Princeton, New Jersey, has been assigned the production of two films on activities of the U. S. Army, designed for both 16mm and 35mm distribution in the film program of the Coordinator of Inter-American Affairs.

An Army of Specialists will amplify the recent statement of Lt. Colonel Somervell that out of every 100 Army inductees, 63 are assigned to duties requiring specialized training.

The Army Medical Corps will delineate organization and efficiency of the Army's Medical Department. Particu-

(Concluded on page 330)

PROTECT FILMS AGAINST CLIMATE, SCRATCHES, STAINS, FINGERMARKS—THE WAY THE U. S. GOVERNMENT AND THE HOLLYWOOD PRODUCERS DO
MOVIES STILLS
PEERLESS FILM TREATMENT
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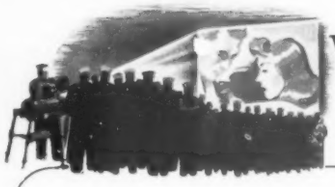
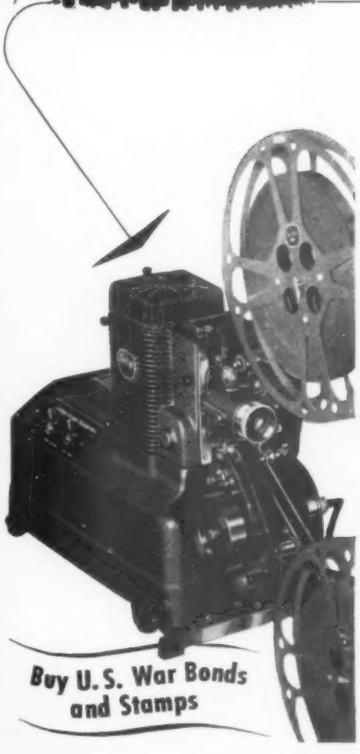
GUARDING AMERICA'S OUTPOSTS



Yet, Almost Every Night They See *Movies*



IT'S twilight on the Caribbean . . . the day patrol is ended . . . "Chow" is over . . . and the boys are eagerly awaiting the evening movie show.

"It's a real tonic to see movies after a hard day's work," writes a sailor on a seaplane tender from somewhere on the submarine patrol, "and we see them practically every night we're at anchor."

From the Aleutians to the Solomons, from the Caribbean to Iceland—our sailors, marines, airmen and soldiers are entertained, their spirits buoyed up, their morale maintained with frequent 16mm. showings of the latest Hollywood releases. The government considers these movies so vital to the war effort that the films are given the right of way on transport planes!

In addition, 16mm. motion pictures are widely used as aid to training in all branches of the service—and as such have done a great job to speed up learning and increase the effectiveness of military teaching.

In this connection—thousands of Ampro precision projectors are serving for both training and entertainment in the U. S. armed forces—and many more are on the way. Ampro is engaged 100% in the production of precision war equipment.

Ampro engineering skill is being continuously utilized to provide our government with the most efficient projectors possible. All that this experience teaches—plus the greatly accelerated Ampro developmental work—will be available for civilian users of Ampro projectors when the war is over. In the meantime, you can plan for the future by keeping up with the latest developments in 16mm. projectors. Write today for the latest Ampro catalog.

THE AMPRO CORPORATION, 2839 N. Western Ave., Chicago, Ill.

AMPRO

PRECISION CINE EQUIPMENT

Among the Producers

Covarrubias Reproductions

An outstanding feature of the Golden Gate International Exposition was the Pageant of the Pacific depicted in six great mural-maps executed by the artist Miguel Covarrubias. At the same time beautiful, large full-color reproductions of these amazing murals were offered and bought by thousands of Exposition visitors. Due to continued interest and demand for these reproductions, the publishers have provided a further large edition which is offered through Schwabacher-Frey Company, 735 Market Street, San Francisco, at very modest cost.

Educational authorities have recognized in these reproductions excellent visual teaching material on a vital world area. To give them maximum value as visual education, compilation of the maps was done with the utmost thoroughness. Literally thousands of sources and authorities were consulted, their essence distilled into the maps. The result is Pacific ethnology, economy, art, botany, zoology, native housing, transportation—in short, an artistic, scientifically-accurate, pictorial encyclopedia of the entire Pacific Basin. To a remarkable extent they are completely self-explanatory, but in order that the vital pictorial message might be supplemented by words, and to supply authoritative answers to questions, an explanatory text pamphlet accompanies the reproductions.

The complete set of six consists of "Peoples of the Pacific," 38 x 25 inches, "Flora and Fauna of the Pacific," 38 x 25 inches, "Art Forms of the Pacific," 38 x 25 inches, "Economy of the Pacific," 38 x 25 inches, "Native Dwellings of the Pacific," 25 x 19 inches, "Native Means of Transportation," 25 x 19 inches. For further descriptive details and information on special price offer write to Schwabacher-Frey Company.

Bausch & Lomb Advertising Expanded

With its entire instrument manufacturing facilities devoted to war production, Bausch & Lomb has been telling instrument users a broad institutional story of the progress of optical science in many fields.

In the past year some 76 scientific, professional, technical, and trade magazines have been carrying this campaign. The company's position in the optical industry has laid upon it the obligation of showing the interwoven pattern of peacetime achievements and wartime contributions.

Up to the present, this campaign has been directed to the professional and technical groups who use optical instruments in their work. Now, this campaign will be expanded to include a large cross section of the public whose knowledge of the importance of optical science in their daily lives is very meagre. To reach this group, Bausch & Lomb will employ full pages in *Life, Saturday Evening Post, Time, Newsweek, Fortune, Business Week,* and the *United States News.*

Some of these advertisements have already appeared. While they are devoted to the theme of optics, they will necessarily mention many fields of research in science and industry in which optical instruments are used. It is thus hoped that they will convey a sense of the importance of science in our daily lives and trace some of the benefits of American progress to the industries which use it to create our enormous resources.

Filmslide on Protection Against Gas

Visual Sciences, Suffern, New York, have prepared a timely filmslide unit for science teachers, doctors and defense groups who have been assigned the difficult task of educating the public regarding the practical aspects of Chemical Warfare. The set consists of eighty frames which are self-explanatory. The first forty are especially for the layman and are intended to clarify some of the popular misconceptions of gas warfare. This is followed by sixteen charts of the more common war gases, their properties, effects and first aid measures. The last part deals with gas mask drill, protective clothing and gas shelter.

The unit may be obtained in 35mm single frame size for $3.00, or double frame size, mounted in 2" x 2" glass slides, with indexed carrying case, for $25.00.

Da-Lite Screens to be Available

The Da-Lite Screen Company, Inc. of Chicago, according to information submitted by Mr. Fred P. Heck, Vice-President and General Manager, is no longer able to offer a complete line of projection screens to the civilian trade due to restrictions incorporated in the War Production Board's General Conservation Order M-126 pertaining to the use of iron and steel.

Prior to August 3rd, which was the expiration date for completing the assembly of projection screens for civilian use, Da-lite was unable to build up a large stock of screens due to the great demand for their products and restrictions set forth in the Conservation Order forbidding the purchase of iron and steel in excess of 75 per cent of the aggregate weight used monthly during 1941.

Most dealers and distributors of Da-Lite products still have substantial stocks on hand for sale to the civilian trade. Additional stocks will be sent them in the near future for Da-Lite has recently been authorized by the War Production Board, to complete the fabrication of certain materials left on hand after the expiration date, August 3rd. After completion of these items, a rather substantial part of the inventory of finished products will be available for civilian use.

Information as to which products are and will be available to dealers and distributors of Da-Lite Screens will gladly be submitted on request.

Each and every officer and all employees of Da-Lite are contributing a minimum of 10 per cent of their salaries for purchasing War Bonds under the payroll plan and the Company has been flying the Minute Man Flag for a considerable length of time. Da-Lite has also been awarded a Certificate of Honor by the Commission on National Defense in recognition of services rendered to that worthy cause.

Current Film News

(*Concluded from page 328*)

lar emphasis will be given to United States-South American collaboration in matters of military medicine.

■ DeVry Films and Laboratories, 1111 Armitage Avenue, Chicago, has available for rental, new 16mm. sound films which will be particularly valuable to History, Health and Geography classes.

Washington In Wartime—1 reel, 16mm sound—describes the chief executives of various departments in the Nation's capitol, including the President and his aids. Shows function of wartime activities, and the buildings where war programs are originated and plans carried out.

Mystic India—1 reel, 16mm. sound—a timely film portraying cities and towns teeming with festival-bound devotees; bathing ceremonies in the Sacred Ganges; royal elephants on parade; fakirs; loveliness of Taj Mahal.

Our Teeth—1 reel, 16mm. sound—a comprehensive film treatise dealing with the growth and structure of our teeth, placing particular emphasis on their organic vitality.

■ Y.M.C.A. Motion Picture Bureau, 347 Madison Ave., New York City, has arranged their library of motion pictures into the following twelve Classified Film Lists for convenience in selecting appropriate films for particular programs: Civics and History, Fine and Industrial Arts, Health and Safety, Inter-American Affairs, Music, The Sciences, Sports and Athletics, Transportation and Communications (including Aviation), Travel and Adventure, Vocations, War, Religion.

The groups on Inter-American Affairs and War include a large number of official government films. Three of the latest government films to be acquired are *Men and the Sea, Western Front,* and *Winning Your Wings.*

The Y.M.C.A. urges schools to cooperate with the government by making their projectors available to civilian defense groups, churches, clubs, and industries to give the widest possible number of showings of government films.